

# Design

NOVEMBER-DECEMBER/61

THE MAGAZINE OF CREATIVE ART

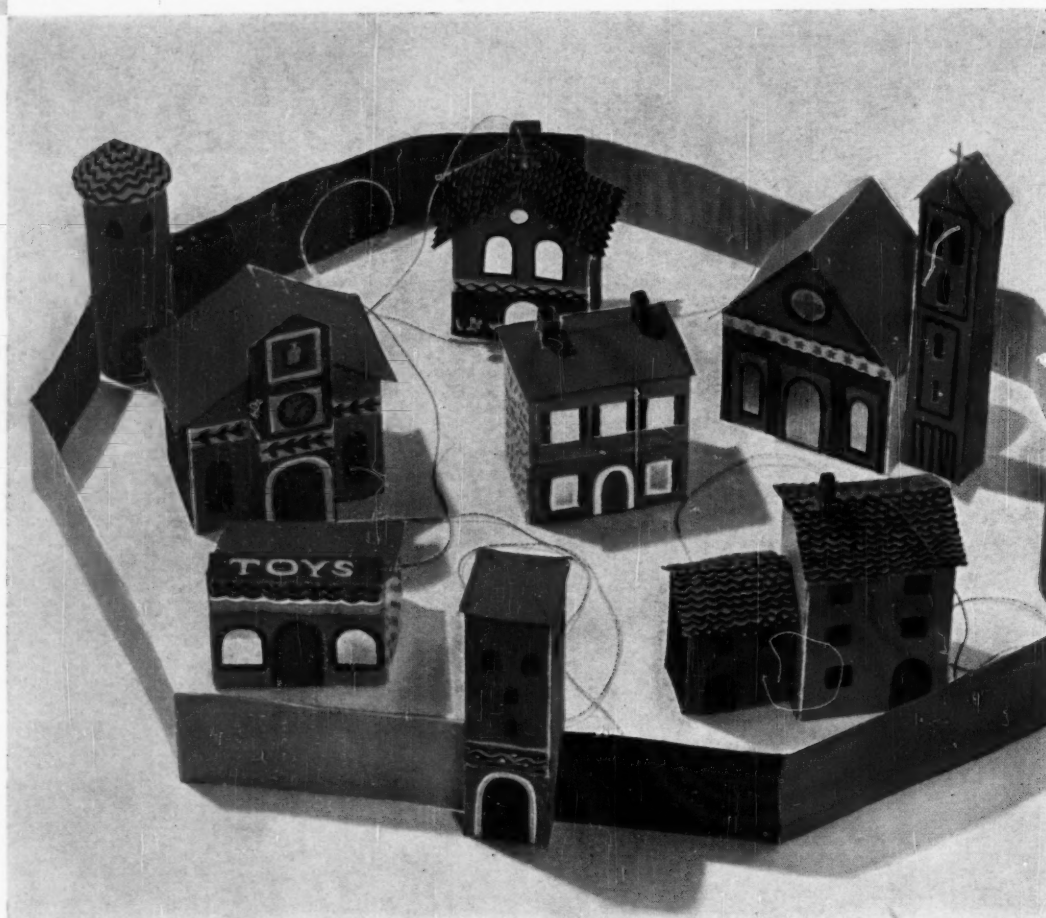


tempera painting by Thelma Frazier Winter

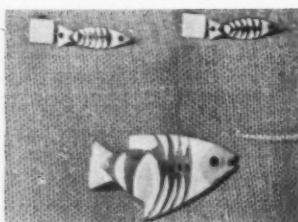


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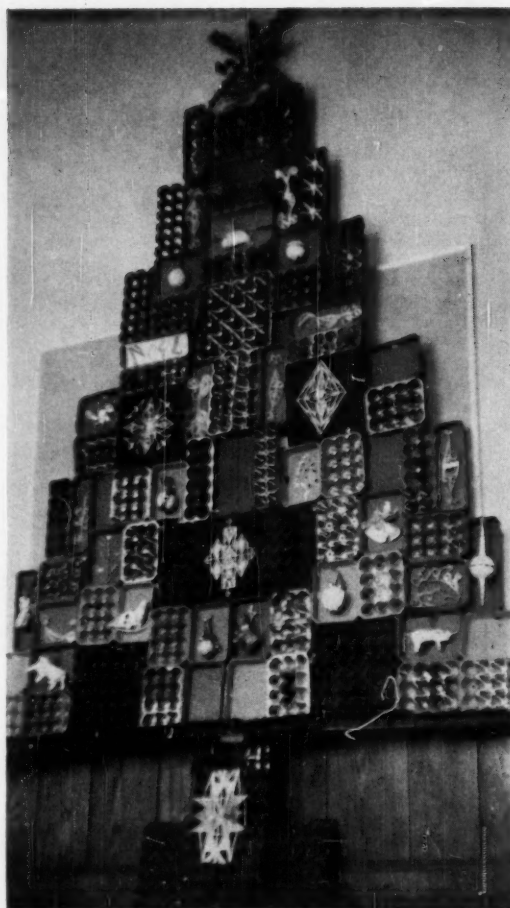
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Sworn to and subscribed before me this 15th day of September, 1961.

JULIANA M. TURNER

(My commission expires August 4, 1963)



## EGG CARTON TREE

cardboard, wax and tempera are the ingredients

report by NEVA LITTLE

A wooden Christmas tree cutout forms the working surface upon which the students at Fullerton, California's Wilshire Jr. High have assembled a unique holiday decoration. They use cardboard egg cartons, brightly painted with temperas and melted wax crayons, for the designing elements. Against this colorful background, student artifacts are added, to create an exciting melange of paper mache figures, pie tin ornaments, lettering cutouts, toothpick snowflakes, paper sculptures and similar original art. The tree becomes a community project, with everyone furthering its ultimate completion by some unusual contribution.

The insides of each cardboard egg carton are first given a smooth coating of cool hues—greens, blues, purples—and then the recessed cups are coated with melted wax crayon scraps in contrasting, bright colors. Favorite hues: cherry red, yellow, lime, pink and orange. This hot wax covers up the cooler background tones within the cups, and then some of the wax may be scratched away to expose the lower tones, or additional layers of wax colors may be poured in and then scratched to varying depths to produce interesting sgraffito effects. The completed cartons are nailed onto the Christmas tree frame. Their recessed lids may also be employed as shadow boxes to dramatize the little ornamental objects which are glued to them.

Teachers handling this year's project, shown above, were Sally Warner and your reporter. ▲





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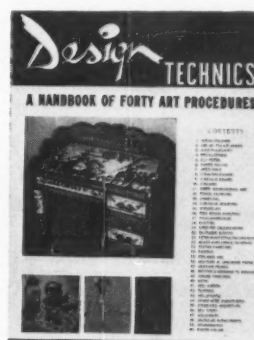
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VOLUME 63, No. 2

NOVEMBER-DECEMBER/1961

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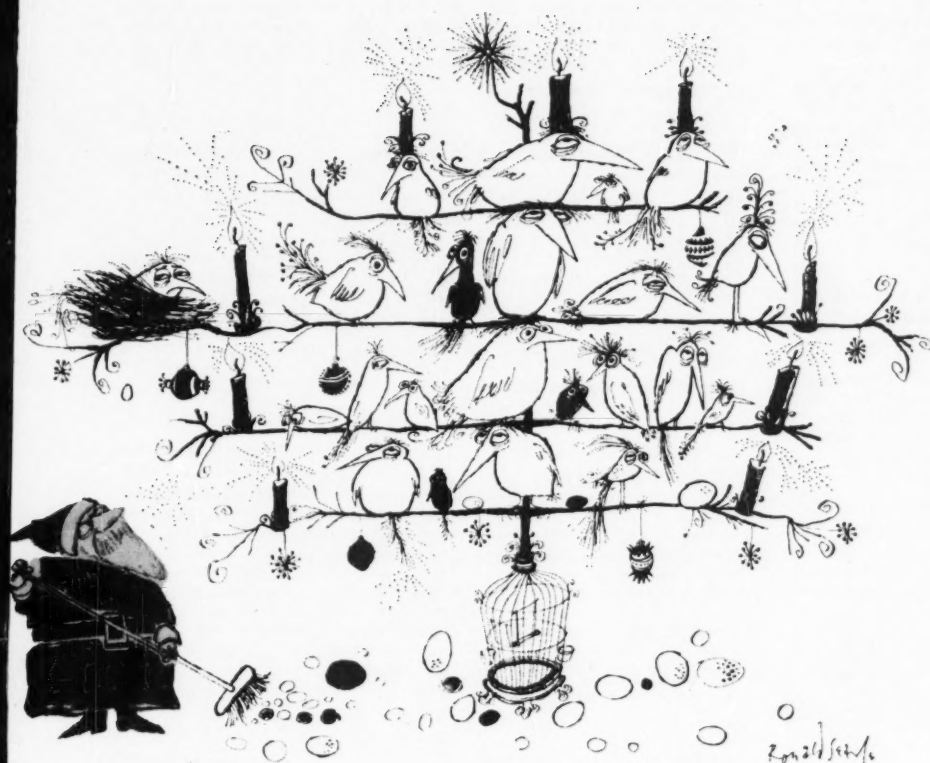
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## This Could Be The One...

This could be the holiday season when you offer friends the kind of gift which best expresses friendship. We mean a gift that you have created yourself. You are an artist. If you weren't, it's doubtful you'd be reading this magazine. But the world is filled with painters who never paint, sculptors who never sculpt. And it's so easy to buy a few dozen Christmas cards rather than design and execute them yourself. But, if this is the year you *do* do, you'll find many worthwhile ideas in the pages which follow.

the creative art magazine

## THIS ISSUE'S COVER

Ordinary poster paints were used by Thelma Frazier Winter in the creation of this lovely portrait. Mrs. Winter, widely known for her ceramic sculpture, long ago decided that she liked the responsiveness and versatility of Prang Tempera colors for serious art work. She manipulates them in a technique that was known in the days of the oldest old masters, achieving subtle tones that seem impossible for the classroom medium. How she does this is described on pages 66-68 of this issue.

# BOOK REVIEW SECTION

## CREATIVE WOOD DESIGN Reinhold Publishers

Ernst Rottger  
List price: \$4.00

Superior coverage and original ideas make this book stand head and shoulders above any now on the lists. Though the pertinent data is included, this is primarily a volume meant to inspire the reader by showing the amazing quality possible to achieve with simple tools in wood sculpture. Page after page of wonderful creatures, animals, puppets, dolls and decorative handcrafts, all within reach of the talented amateur. 244 illustrated examples to whet your artistic appetite. 96 pages.

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## DESIGN FOR YOU John Wiley & Sons, Publisher

Ethel Jane Beitler & Bill C. Lockhart  
List price: \$7.95

A practical study on the appreciation and use of shape, color and texture for design purposes. Wide ranging in scope, the coverage delves into avenues as diverse as architectural planning, jewelcraft, lettering style, handcrafting, graphic layout and the arts. (See pages 82-84 for this issue for typical highlights.) Based upon the program of the authors' collegiate class in Freshman Design, the book is a first rate introduction to the most important subject in art. Profusely illustrated, 206 pages.

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## SKETCHING & PAINTING OUT OF DOORS Putman Publisher

Adrian Hill  
List price: \$2.75

A small but fascinating book on nature sketching by one of Great Britain's most talented artists. Written for the more advanced painter and sketching enthusiast and filled with professional tips. Illustrated by the author in full color and monochromes. 75 pages. (see article, pages 70-71 this issue.)

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## GRAPHIC WORK OF M. C. ESCHER Duell, Sloan & Pearce, Publishers

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The words "strange", "bizarre", and "unique" barely describe this artist's manipulative ability. Escher twists the flat printed surface into planes that seem to defy both gravity and common sense. These drawings and woodcuts have to be seen to be fully appreciated and for this reason a few examples are illustrated on pages 72-73 of this issue. 57 plates, several in full color.

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## DESIGNING APPAREL THRU THE FLAT PATTERN Fairchild Publications

Kopp, Rolfo & Zellin  
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Written by three professors of apparel design at New York's well-known Fashion Institute of Technology, this is a book of most practical value to students and fashion designers. Dozens of pattern diagrams have been prepared by art director Lee Gross to illustrate in scale the solutions to some twenty-eight basic procedures in apparel design. Virtually every problem faced by those who create clothing via the flat pattern is clearly covered. (See this issue, pages 58-59 for a typical example of a design created by following the book's procedures.) 325 pages.

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## ART FOR PRIMARY GRADES Putman Publisher

Dorothy S. McIlvain  
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A sorely needed and wonderfully complete volume on the teaching of art at the kindergarten through primary level. Though properly rich in teaching theory and philosophy, as befits an author with extensive experience in her field, this book moves solidly ahead into the kind of material that teachers-readers best appreciate—things to do in the classroom. Hundreds of interesting art and handcraft experiences are explored fully in a down-to-earth text accompanied by many fine photographs and how-to diagrams. Need a useful gift for a teacher? Here's one that will be put to use, day after day. 297 pages.

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## COURSE IN CASEIN PAINTING Reinhold Publishers

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An ancient art form has captivated today's public and become a brand-new favorite parlor game. Origami is the Japanese name for paper folding. Youngsters have doodled themselves paper hats, airplanes and toy boats for generations; now you can see the dramatic lengths to which the simple craft can be extended. Birds emerge from a flat sheet of paper, flapping their wings and seemingly ready to fly away. Frogs jump, wolves snap their stylized jaws—in all, almost seventy charming figures come into being under your guided fingertips. Origami-derived figures have been put to use as puppets on TV shows, make wondrous greeting cards, party place-cards, toys. Tools needed? None. Profusely illustrated with simple step-by-step directions. 192 pages.

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By ETHEL JANE BEITLER, Texas Technological College, and BILL C. LOCKHART, Texas Technological College

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2. Suggest various creative experiences
3. Show again and again the importance of art and design in everyday living

All these points are given body and reality by the experiments suggested in the book, which make design exciting and give the reader a sensitive insight into art from the professional's, as well as the layman's, point of view.

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Nobody can *teach* creativity, but it can be aroused by the right combination of words and pictures. This is the reason for *Design For You*.

1961

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A project with Crayola scraps

# HOLIDAY NOTES

Table decorations and Christmas notes are fun to make

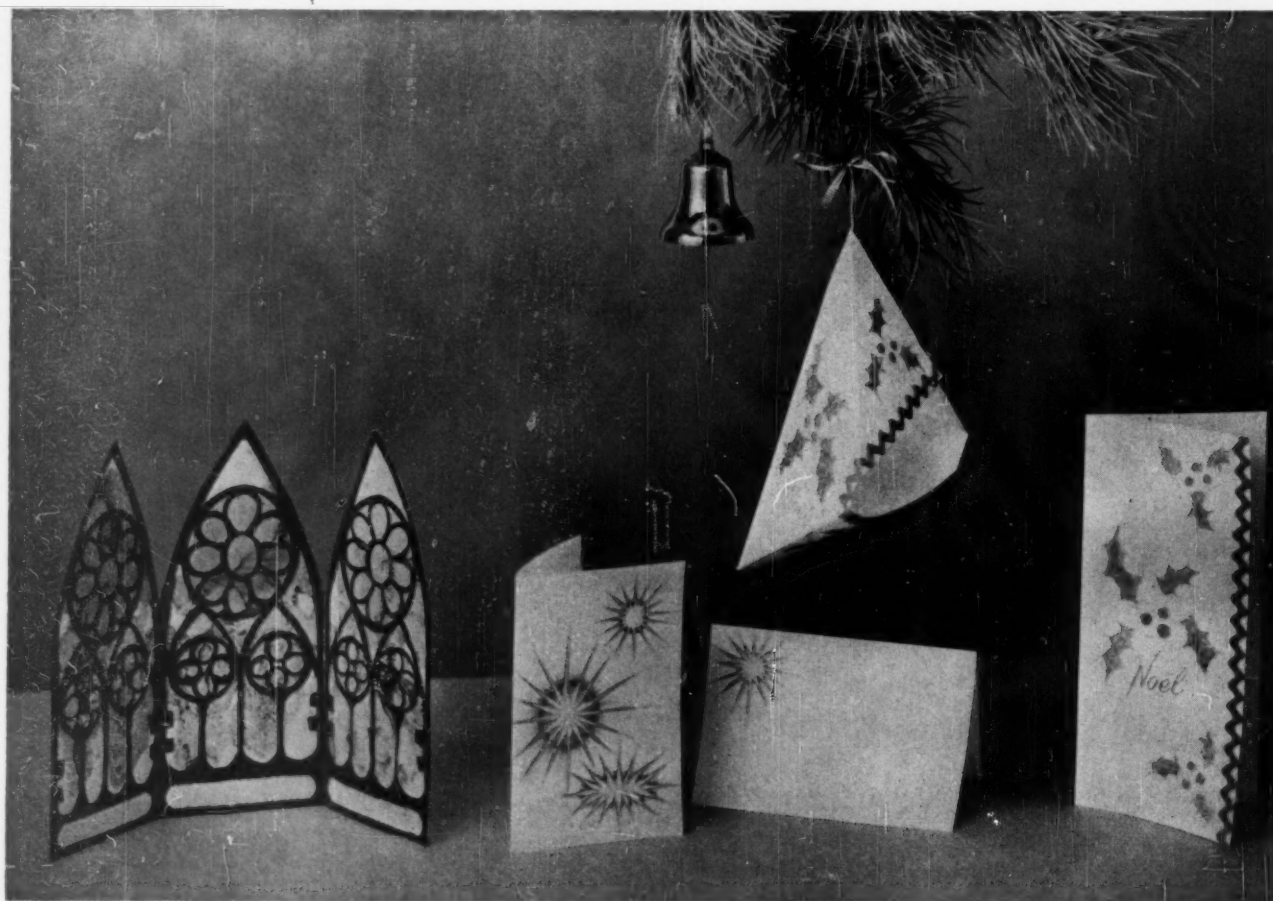
project by Studio of Binney & Smith

**a** vegetable grater is one of the simple tools which was used in the making of the attractive note papers and table-piece shown below. Vegetable grater? Yes—and a bit of rickrack too! These seemingly implausible items make sense in the hands of an imaginative artist. Use the following technique for designing your own personalized note papers in any season of the year.

## Stained glass triptych

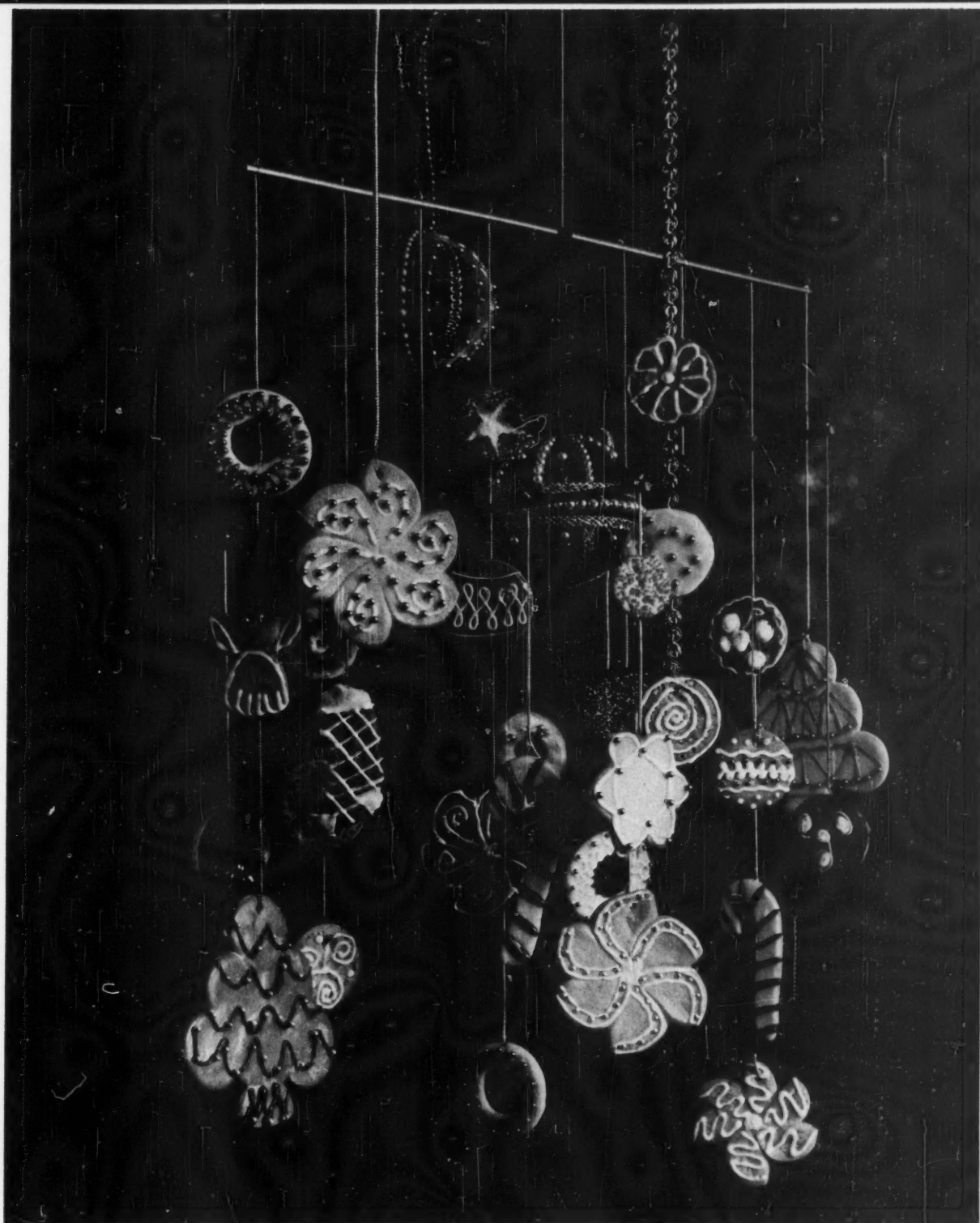
Select two or more wax crayons of contrasting colors, remove wrappers. Now, using your grater, rub one crayon and let shavings fall onto left side of a sheet of white bond paper. Repeat with other crayon, on right side of paper. You now have two small piles of colored wax. Place another sheet of paper over them and apply a warm iron. A few sweeps will melt the crayons. Discard protective sheet. Fold the decorated sheet of paper twice (as for a business letter) and then scissor an arch shape at the short end. Open paper and flatten. Using

*continued on page 81*



stained glass triptych, greeting cards, tree ornaments—all made with paper and wax crayons.





## cookie mobile

**d**angling cookies make a tasty mobile for a holiday party decoration. A few lengths of wire or metal tubing are the mobile's arms and metallic cords or string provide the balancing strands upon which the cookies are suspended. Motifs? Candy canes of red and white frosting; decorated doughnuts, frosted stockings, bullseyes, pinwheels, stylized tree shapes—even angles! Create your own ideas in the holiday flavor. The big trick is to balance your output so that the cookie mobile actually swings freely in a slight breeze. Start building from the top down, and from the center out. This is fun to do and a mouth-watering reward when the holiday ends. ▲



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KARL KOEHLER DESIGNS GREETINGS THAT POP UP, TWIRL AND DELIGHT



**K**arl Koehler makes outstanding greeting cards. They stand out because they are designed that way—in three dimensions. On the facing page are four of the many that Koehler Associates have dreamed up for this Christmas. The cards are hot sellers among executives with an eye for the unusual.

When Koehler sits down at his drawing board in Coopersburg, Pa., stereotyped ideas go out the window. No cherubs, pine cones, candy canes or Donner und Blitzen for Karl. Instead, he folds, scores and snips paper into fantastic and delightfully unexpected shapes. Onto these depth-filled forms he draws his complementing artwork and then the cards are ready for production.

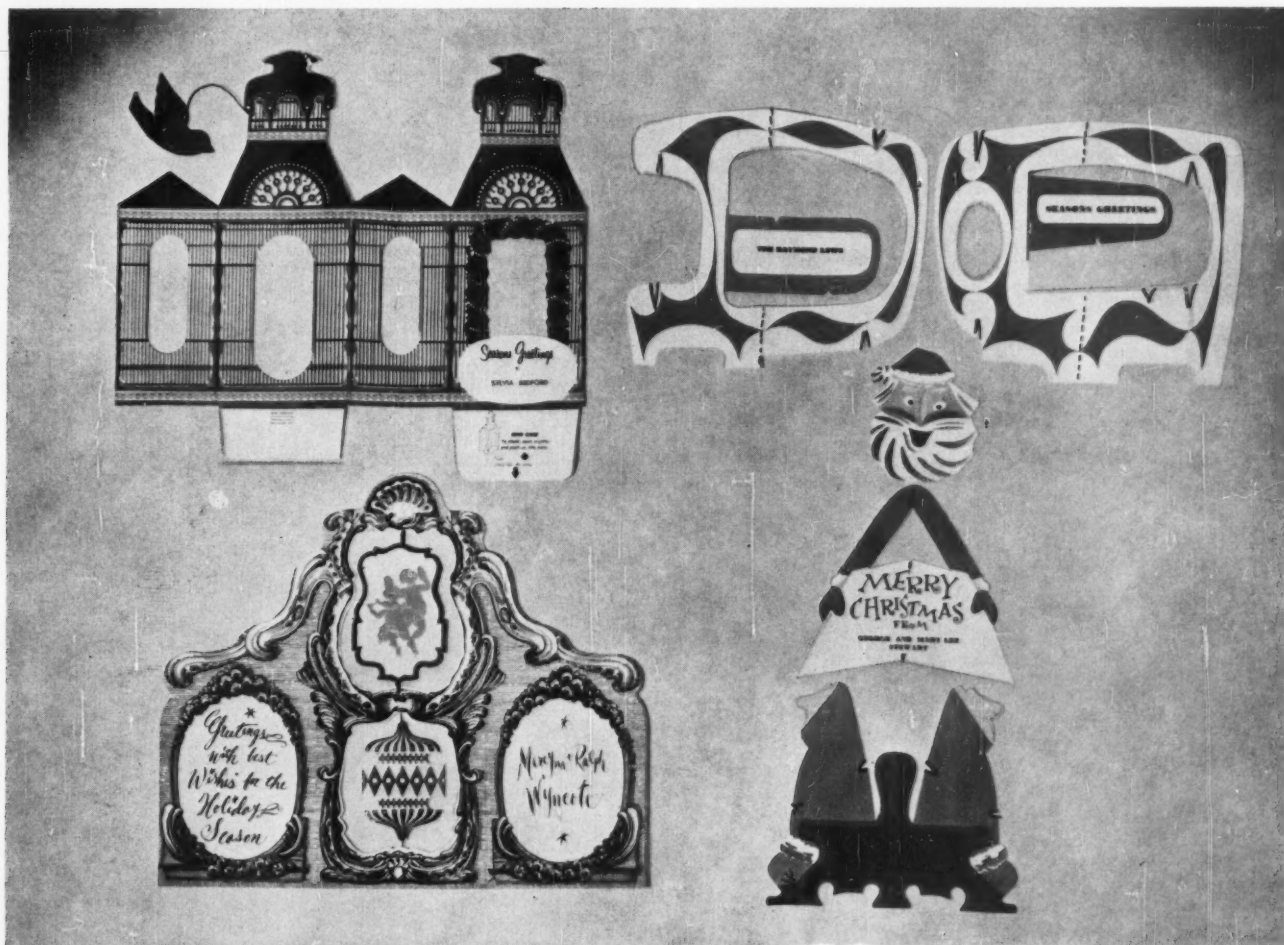
Koehler's cards are printed, of course, with modern presses and are die cut in his studio, which is a hundred year old Pennsylvania German barn. The techniques which he employs in designing and assembling the cards are indicated below by flattening out the quartette illustrated at left.

Take the sitting Santa, for example. Santa's been motified to death in the past 150 years, but not like this design. He leans back placidly in his chair until the card is opened, then he pops forward, holding up his greeting.

In another card, a richly ornamental birdcage is pushed up from its base to become a square cage with a bluebird preening and pirouetting freely inside. The bird is suspended on a thread and gently turns at the slightest movement of air. Koehler uses this same taut string idea in creating a number of other mobile cards—spinning stars, fish, snowflakes. His pop up cards are also eccentric-cut abstracts and mazes, colored in vivid hues that interlace as the segments spread out.

Karl Koehler's cards have been reproduced in many magazines, some of the most famous being his Christmas 3-D arrangements which were printed in *Life* last year and which could be cut out and assembled by the readers.

Study these greeting cards and let them inspire you to create your own. Or, if you'd like to buy Koehler Originals, they are available at Lord & Taylor in New York City and Neiman-Marcus in Dallas. ▲



Birdcage motif (top left) folds into square house from whose roof a bluebird hangs suspended by a black thread. When card is folded, scored and glued along lower edges, it pops up with a push from bottom to make the birdcage seen on facing page. Top right is an interlacing maze, consisting of two cutouts. Slipped together across notched edges, they become the form seen at far left, opposite page. Center triptych has two cutout forms in middle, with stylized angels and tree ornament suspended mobile-fashion by thread within cutouts. And seated Santa at bottom consists of three pieces which are folded down center, scored and then interlocked at slit edges.



Art Production by Lee Gross

project by Professors Ernestine Kopp, Vittorina Rolfo and Beatrice Zelin

Fashion Institute of Technology

**a**rt smocks can be attractive as well as functional. Here's a Mother-Daughter version with which to try your hand as a fashion designer.

Take your choice of materials. Suitable fabrics and colors to be used are linene, chambray, linen, gingham and percale in solids, prints, checks, stripes and plaids. The palette which trims the garment may be made of felt or contrasting fabric. The brushes lend themselves to solid colors, preferably dark, and the colors on the palette could be scraps of leftover felt, colored buttons, bits of fabric or pom poms. If the garment is made in a print or other patterned fabrics, the colors in the pattern could be matched in solid fabrics and may be used for the palette, brushes and dabs of paint. Cut slits into the palette and allow brush to slip through. The palette may be sewn through to the pocket, or a cement used exclusively for application on fabric could be used to affix the palette to the pocket. Dabs of color as used on the palette to match the palette hues are then also applied to the collar of the smock.

Using a palette motif lends an artistic touch, but obviously you can substitute other designs to suit other purposes. A basket of flowers on the pocket, a ship with sails, monograms, or slightly exaggerated animal caricatures are typical ideas. The effect is best achieved when various contrasting colors, fabrics and accessories are used and skill-

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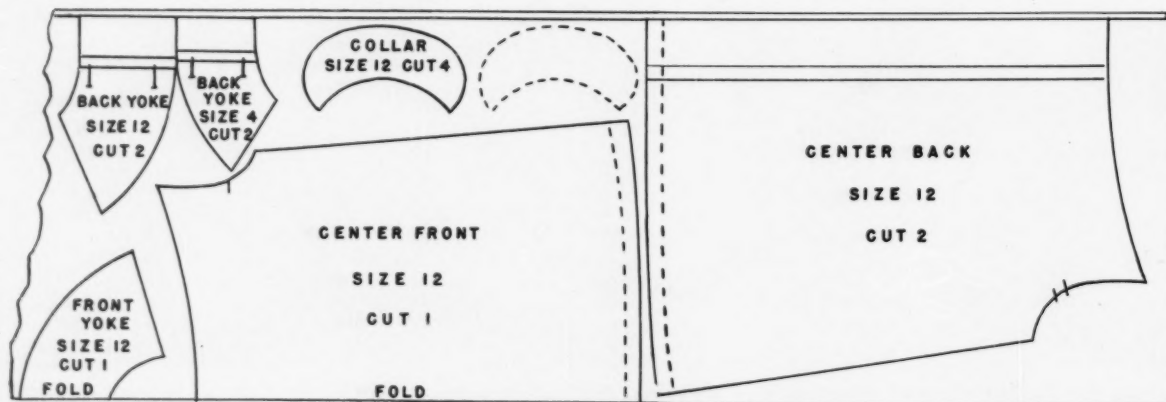
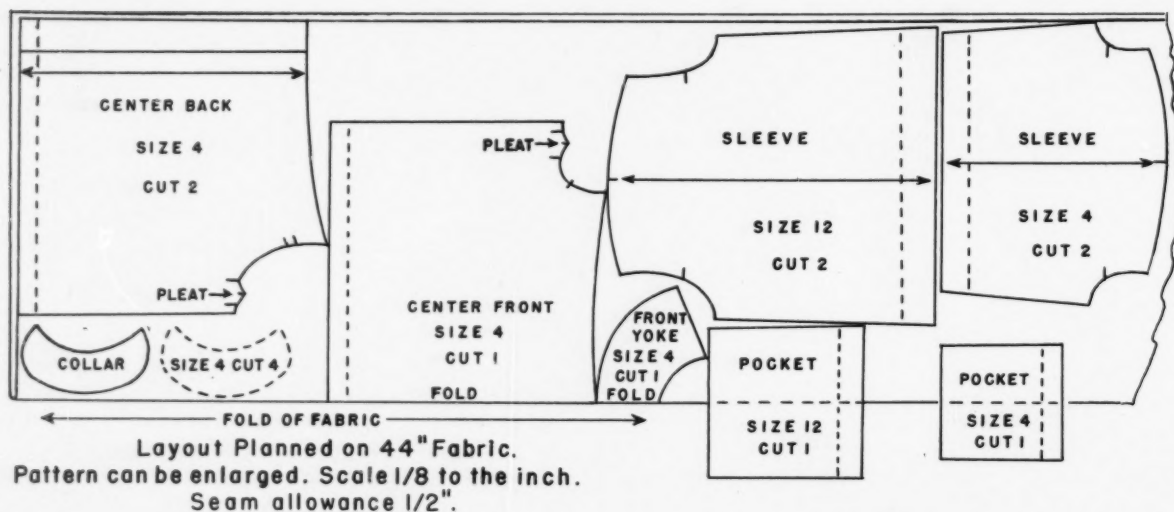


Diagram for Mother-Daughter smock indicates a 1/8" scale layout of both patterns. For economical use of fabric both sizes are interlocked.

Make yourself an  
**Artist's Smock**





# MELTED CRAYON TREE



*Scraps of wax crayon create a Christmas symbol*

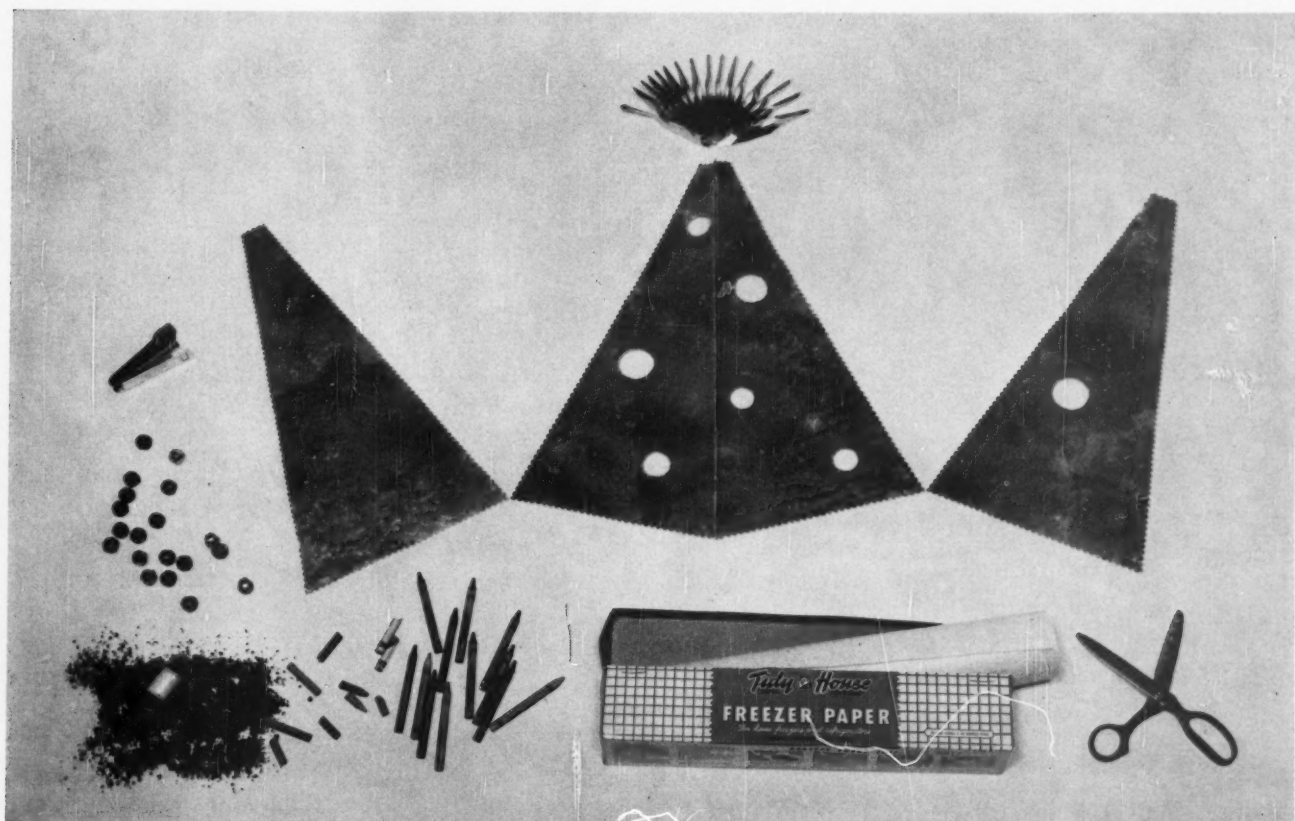


**a** gleaming tree of melted rainbows and sparkling jewels—your colorful contribution to the Christmas scene. Use it as a holiday centerpiece; the creation of this handmade conversation piece can be a family project. And make other versions just as easily, using simple materials. Here's how.

The tree seen at left is constructed of freezer paper, melted wax crayon, metallic paper and glass balls. Begin by sprinkling fine crayon shavings over the waxy side of a sheet of freezer paper. Use a transparent paper; the more transparent it is, the more luminous the color will become. You can make shavings with a vegetable grater or potato peeler. (Simply scraping the crayon with a wood tongue depressor will also do the job!) Mix up the colors generously. Now, place another sheet of freezer paper on top, waxy side *down* (to form a sandwich of wax) and apply a warm iron over the papers. Use a swift, lifting movement rather than heavily gliding across the surface. This will fuse the colors without blending them excessively. The next step is to cut the colored sheets into four triangles, as shown below. Make a  $\frac{1}{2}$ " crease along the two long sides of each triangle. Then staple the folded edges together to form your three-dimensional pyramid. You can affix colored balls, strings of beads or other ornaments where desired. (We added several little bells to our tree and they ring merrily in any breeze.) As a star for the top, we folded a length of metallic paper into accordion pleats and stapled it in place. It is also exciting to cut out circles along the triangles before joining them, and then dangle cutouts in these openings. They become miniature mobiles, swinging in a breeze. Cut them from lightweight, stiff, colored paper and glue a string against one side. Then glue the ends of the string in the *back* of the openings to hold the cutouts in place. When this is done, join together the triangular segments.

Not illustrated, but easy to construct is a paper tree made of strips. Cut out graduated stripping to serve as the branches, the widest strips for the base of the tree and then diminishing as you go toward the top. Lay the strips on your work table and color them with melted wax, or conventionally applied crayoning. For textural variety, place the strips over corrugated cardboard before stroking on the crayon. (Experiment with other rough surfaced objects like a rubber sink mat, scattered metallic snowflakes, etc.) Or

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Materials for decorative tree consist of melted crayon scraps and shavings, freezer paper, pinking shears, thread, stapler and little bells. Top piece is star form cut out of accordion-folded metal paper.

# MUGMATE CRAZE



PHOTOGRAPHY: GERRY TURNER

## campus hangout crowd borrows barbershop idea for own

**R**emember when—was it only Yesterday?—every barbershop immortalized its favorite customers with a hand-lettered shaving mug on the shelf? Nobody but John used John's cup. And when John was gone, the mug was turned away. The barbershop was Our Town's favorite hangout.

Today, the decorated mug has come back with a vengeance, and now it is the younger set who hoist it high. Lately, you'll find hand-decorated mugs on the shelf at college and high school hangouts across the country. They're a prime symbol in home bars, breakfast nooks and at parties too. Blame it all on the Pan American Coffee Bureau; they know a good thing when they see it. Their publicity flacks are firing both barrels in promoting the Mugmate craze.

The hand-decorated mugs are more often than not found brimming with hot chocolate, coke and other teen age beverages. They're fun to create. All you need is a blank cup, a bottle of *Dek-All* or, in a pinch, a few tones of nail polish.

Below are a few typical motifs. Top center is a traditional floral design, dear to the hearts of china painters. Flanking it are stylized modern designs. On the lower shelf are a trio of ideas stemming (and executed by) smaller fry, ranging from a first grader's interpretation (left) to

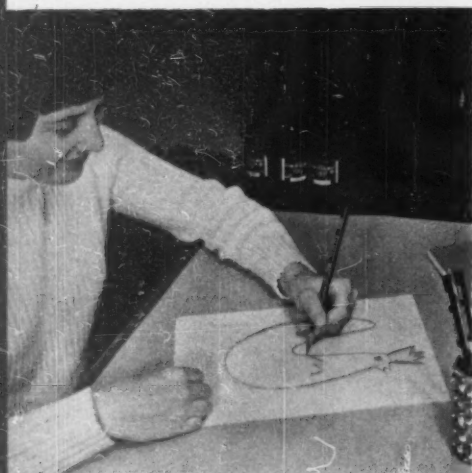
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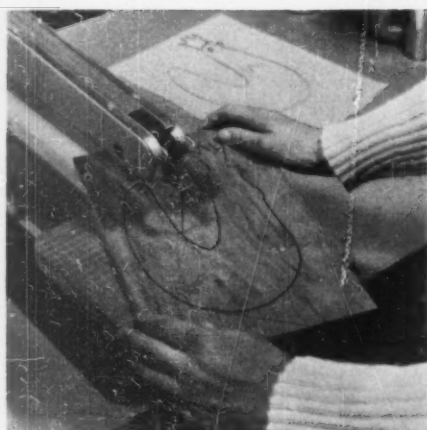


# Worth crowing about

decorated rooster is fun to make



1



2

1  
Fran Johnson's rooster motif is first sketched, then colored to develop the decorative scheme. The outline is traced with carbon paper onto woodblock.

2  
With the motif outlined on a piece of Masonite or plywood, it is cut out and its edges sanded smooth.

3  
The rooster is ready for decorating with liquid tempera colors. It will then be mounted with a wood dowel onto a supporting base.

64

**A**delight to the eye and useful too is this sprightly rooster. Inspired by expensively imported Danish modern wood carvings, the bird is easy to make. You'll need a scribing saw (or inexpensive jigsaw), and some bright tempera colors to do the job. A sheet or two of sandpaper and a piece of plywood is your only other investment.

Frances Johnson created our rooster design and is shown at work in its construction. The motif is drawn actual size, then colored with temperas or watercolor to determine its decorative possibilities. Since the same guide may be used repeatedly with varying colors, it is a good idea to make a cardboard or plywood cutout to serve as a template for mass production. For limited editions, simply use tracing paper.

The motif is outlined onto your plywood with a piece of carbon paper. You may also work on Masonite or any similarly smooth surfaced material which measures approximately  $\frac{1}{2}$ " in thickness. When the design has been transferred, cut out the bird with your saw. It is purely an outlining job with no inside corners involved. Sand the edges smooth and then drill a small hole in the bottom of the bird to fit a  $\frac{3}{16}$ " wooden dowel. The base is made of wood measuring  $3 \times 3 \times \frac{1}{2}$ ". The wood dowel is about 5" long.

3





The completed rooster and a companion version. Make several, each decorated in a different manner. They are fine gifts.

Before inserting the dowel, decorate all pieces of wood with tempera colors. Keep your scheme simple. You may want to try fluorescent colors, or glue on metallic snowflakes, stars and other shapes. For the most part, however, tempera colors will prove a popular choice.

First, cover the rooster completely with the background color. Then decorate his comb in a contrasting hue. The edges of the bird and the stand should be the same choice as the body. Then, decorate his features in your own way.

Allow the rooster to dry before assembling the three pieces. If you wish to personalize him for gift giving, or as a keepsake place card, letter or enscribe the recipient's name

on the base. Or you may place this message on a white card, punch two holes on its top outer edges and insert a metallic string. The card can then be looped through his beak or over his back.

If the bird will receive much handling, it may be a good idea to give it a coat or two of clear shellac.

Mrs. Johnson's rooster should serve as a springboard to other motifs, in keeping with seasonal or holiday application. For Christmastime, we have added some greenery and fruit, displaying the roosters as a tablepiece. You may wish to decorate the bird with stylized snowflakes, and then surround him with evergreen boughs and holly. Similar cut-

*continued on page 84*

PHOTOGRAPHED BY ART TANCHON



LEFT is stylized portrait: "Child and Kitten," courtesy Cleveland Museum of Art.

BELOW "Spring Bonnet" uses wide range of textural effects, including cross-hatching with opaque white for veil and addition of pastel highlights on flowers.

## FINE ART WITH POSTER PAINT

**C**over artist Thelma Frazier Winter paints prize-winning art with one of the most commonplace and inexpensive mediums—classroom poster paint. The delicate and seemingly infinite range of hues she can achieve with tempera is easily appreciated by studying our front cover. On the following three pages you will see how Mrs. Winter handles tempera in a wide variety of ways—landscape, portraiture, still life and stylized illustration.

These paintings were all rendered on gesso board, using Prang Temperas applied in successive layers, each being sealed off from the previous layer with Grumbacher Damar Varnish.

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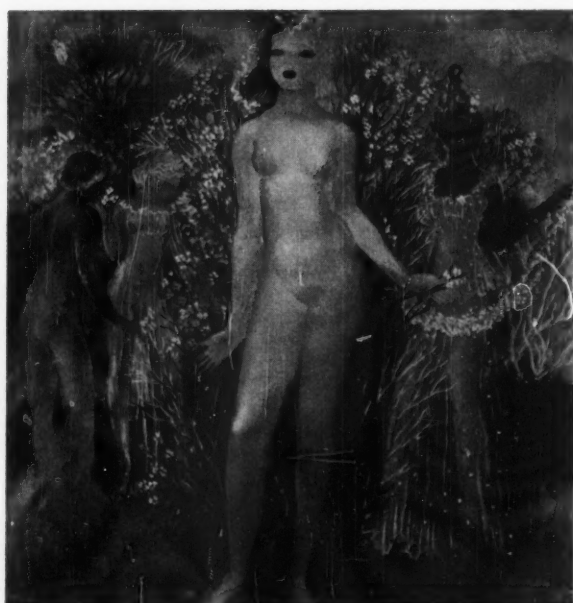


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**GOD'S GARDEN** is in permanent collection of Cleveland Museum of Art, is replete with delicate details. Extensive use of opaque white for blossoms imparts oil painted appearance. Stiff bristle brush stippled these on.



**FIGURE COMPOSITION** is first prize-winner from recent May Show of Cleveland Museum. Figures are diluted wash surrounded by more opaque background of sky and blossoming bushes.

**SLEEPING EARTH** is bold landscape with oil painted appearance. It was rendered on heavy Wattman board and then glazed.





**CAROUSEL** is another May Show prize winner in decorative painting field, uses favorite theme of Mrs. Winter, an adaptation of child-like fantasy.

**THE FLORIST** employs  $\frac{1}{2}$ " wide oil painting bristle brush for adding stippled details of flowers. Dry brush technique applies thickly opaque white and small amount of toning color to create a sparkling appearance.



**MY WORLD** is another dry brush tempera painting, property of City of Cleveland.





OIL PAINTING BY HENRY GASSER

## THOUGHTFUL GIFT FROM AN ARTIST

only a painter can recreate the home of a lucky friend in oils



**A** much appreciated art gift—and only an artist can give it. We're talking about painting a portrait of a friend's home. Make your sketches on the QT—this will be a surprise gift. If it is to be given at Christmastime, you may have to use a bit of imagination and rush the season by adding snow before it actually falls. Your rendering may be in oils or any other medium.

If you have no opportunity to do on the scene painting, load your camera with color film or black and white and use the photos as a working guide. This is one time that the ubiquitous camera need not offend your artistic sensibilities. A house is a house. But its rendering—that's where you can enjoy the freedom of artistic license. Eliminate any conflicting elements or transient and mundane objects which might rob the finished painting of timelessness. (Out with the telephone pole, TV antenna, gas meter!)

*continued on page 84*





## BAD WEATHER MAKES GOOD PAINTING

### tips from a professional on handling adverse conditions

**A**lthough it is far pleasanter to paint out of doors during the settled summer months than in the early spring, late autumn or winter, there is a strange magic for the artist in these times of atmospheric change. Any professional painter will affirm with conviction that high summer often can not compare with any of the preceding or following months for color, tone and quality of the landscape.

Trees in high summer, especially in July and August, suffer from a monotonous coloration, and an all-over blue sky devoid of clouds lacks that element of movement and design so noticeable when the breezes of spring and the winds of autumn stir the countryside into a more lively

painter's picture, and quicken the desire to record, however briefly, some impression of Nature in such exciting and vigorous moods. I am not implying that Nature is paintable only under such conditions—that would be absurd—but I am warning the reader that when the barometer stands at "set fair" the countryside does not always display to full advantage her pictorial potentialities, as she does when the weather is "cloudy" or "unsettled". In other words, "bright intervals" or even "occasional showers" often offer a richer reward than when "settled weather" is forecast.

There is much to be said also for a grey day for offering the outdoor painter a steady light in which the subject can be closely analysed without the tonal changes consequent on the fluctuating light and shade from a bright but cloudy sky. Such days we endure in plenty and although they do not promise exciting results, certain aspects of our countryside, in which interesting subject matter occurs, are made even more pictorially significant under an invariable light than when the subject is lost and found as the sun and shadows play tip and run all over the scene.

Naturally, on such days the sky portions should not occupy much of our picture area; in fact the paintings should be designed on the principle of the high horizon line and of a closed or intimate aspect of nature, rather than of an open view.

So, often we tackle the right subject under the wrong conditions and vice versa. The more we work out of doors the more we will find that there is time and place for the grave as well as the gay. The moods of Nature are many,

material adapted from the just-published  
*"Sketching & Painting Out of Doors"* (Pitman.)

by ADRIAN HILL

and it is our job to choose so that whether she smiles or frowns on the scene it is presented in its right colors and under the most acceptable conditions. A leaden sky can heighten the silhouette of the forms of Nature outlined against it, just as a cloudy sky can soften the starkness and angularity of an industrial subject. Indeed the minor key for the eye as for the ear in music is often more enjoyable than the major one.

In the early stages, however, to paint without fear of sudden squalls of wind or rain or both gives an added feeling of confidence when tackling the problem of studying Nature at first hand. Fortunately there are plenty of subjects to be found that even favor the steady light from a clear or grey sky. Street, farm and harbor scenes can all be recommended, for here what is happening on the ground or in the water is of chief importance. Farm buildings, boat sheds, stable yards, offer the student excellent compositions, to which he can return for as many sittings as he thinks necessary for the completion of his picture. He must always bear in mind that his successive paintings must be made during the same period of the day, otherwise changing light and changing shadows will confuse the issue and wreck color harmony.

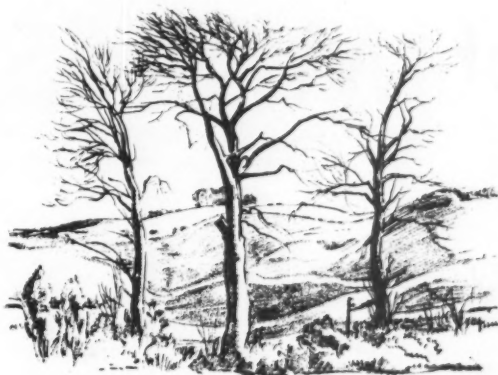
So that full advantage can be taken when looking for a subject, it is advisable always to have your sketch book with you. It often happens in my experience that on the return journey some useful reference springs suddenly to the eye. It may only be a neglected piece of agricultural machinery or a disused boat waist high in a tangle of weeds or water (both common sights, by the way), or some farm cart standing on the verge of the road or against a haystack, fence or wall. Whatever its composition, the various shapes and local color (which you can write in) will often provide authentic additional props for some future paintings, lacking which a certain emptiness might be difficult to fill from memory.

An impish breeze or a sudden shower of rain, while sadly interfering with your work (and is quite disastrous to a wet watercolor wash), may force one to seek shelter,

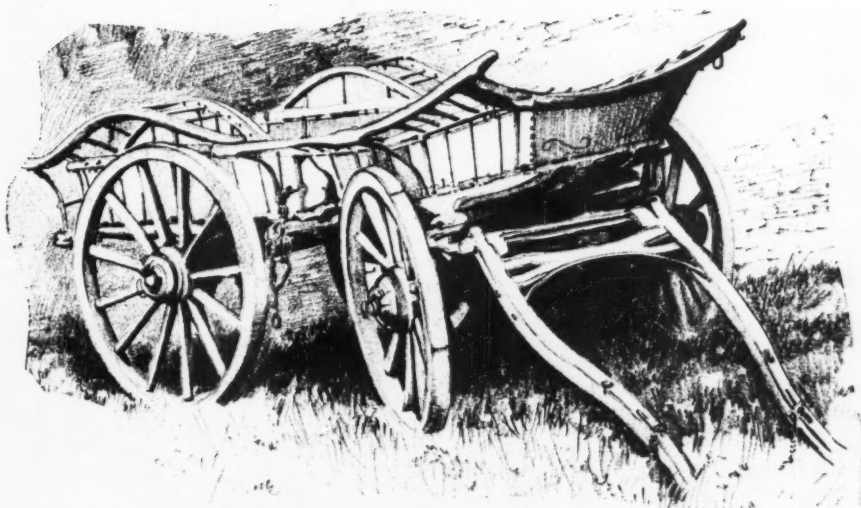
from which another view can fully compensate for the incompleteness of the interrupted study.

And if worst comes to worst and conditions make it impossible to continue painting, you can still use your eyes. Visual concentration on what is happening to change the color and tone of the scene will show you how rain banishes shadows and at the same time dramatizes lights on all horizontal planes, like flat surfaces of roads, tops of walls and slanting roofs. It can also be seen to "rub out" all reflections in a pond or river, effectually rob the middle distance of detail and often obscure the horizon completely.

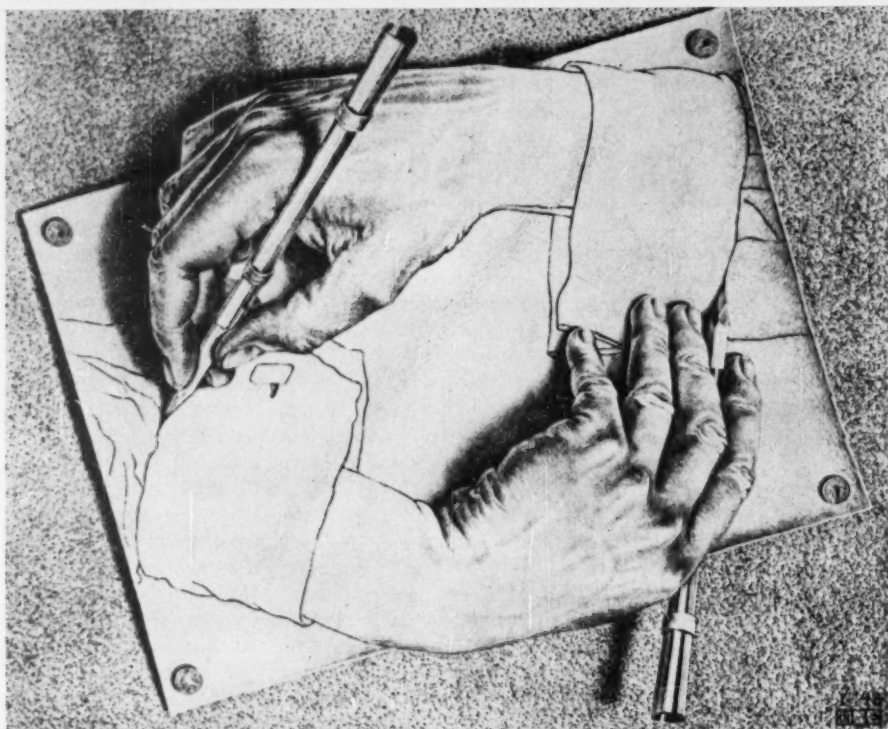
The contrast is made more apparent at the moment when the weather breaks and the watery sun makes its shy appearance to galvanize the landscape afresh, adorning it with iridescent colors, the light of which now awakens its obedient shadows, temporarily obscuring and revealing form and contour as they follow in swift attendance over the sparkling prospect. It is then, surely, that we realize what a quick-change artist Nature can be, and how many faces she has! ▲



The highlights on the tree trunks are contrasted against the soft shadows of the middle distance.



Make notes of interesting props like this farm cart whenever you are out sketching. If weather turns bad, sketch from doorway and put "lost" time to good use.



**HANDS** draw each other in a contest between two and three dimensions. The cuffs they draw are incomplete, but the detailed hands seem to rise off the paper in order to sketch. A fascinating lithograph.

# THE STRANGE WORLD of M. C. ESCHER

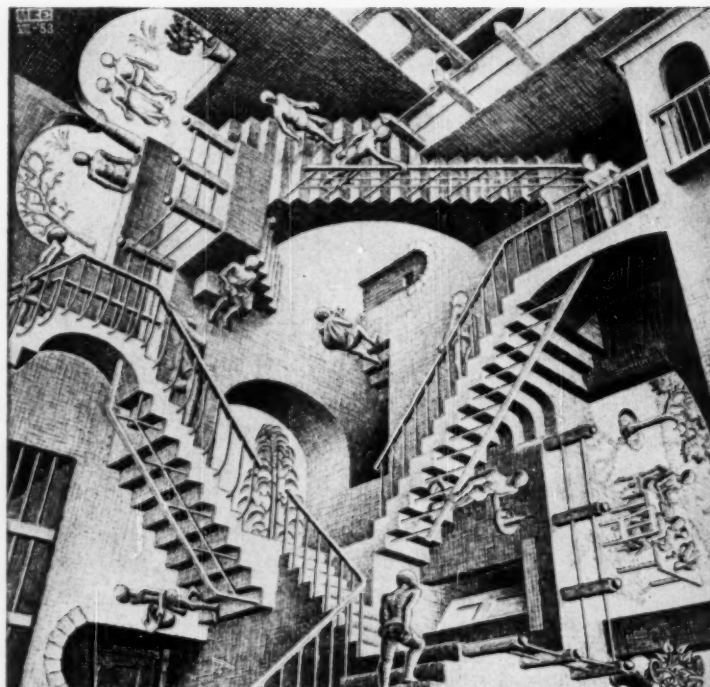
FANTASY AND SUPERB DRAUGHTSMANSHIP ARE THE  
KEYS WITH WHICH THIS ARTIST UNLOCKS HIS DOORS

**W**hen Maurits Escher draws a picture, he sees the scene simultaneously from above, below and at eye level. The resulting lithograph or woodblock is enough to give the unprepared viewer the screaming meenies.

Escher is a master draughtsman. There's no doubt about his ability to interpret perspective. It is difficult to categorize his approach, for he is traditional, abstract, surrealistic and just plain macabre, depending upon his mood. Regardless of the means to his end, he remains a superb graphic artist.

The bizarre pictures on these pages are a few from among more than sixty which appear in *"The Graphic Work of M. C. Escher"* (Duell, Sloan & Pearce, Publishers), released just in time for the holiday season. Studying these drawings is a baffling experience; it takes several minutes to adequately explore their various excursions into space and perspective. ▼

**RELATIVITY** demonstrates the weird results of two different gravitational worlds existing in the same space. In this house, people can walk side by side, in the same direction, yet one will be going up and the other down. If they walk in opposite directions, they will come face to face. No fear of a collision though; each is aware of his own world only.

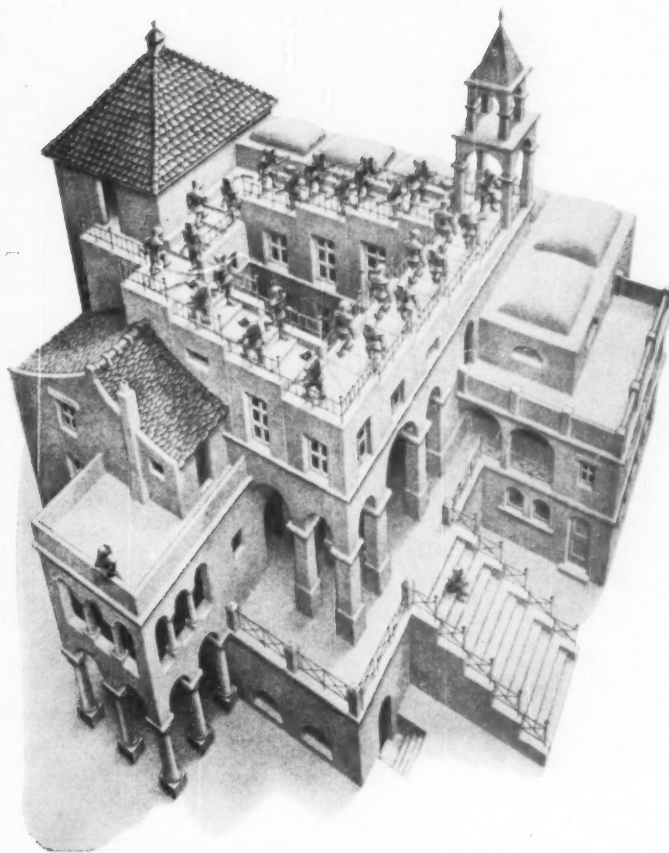




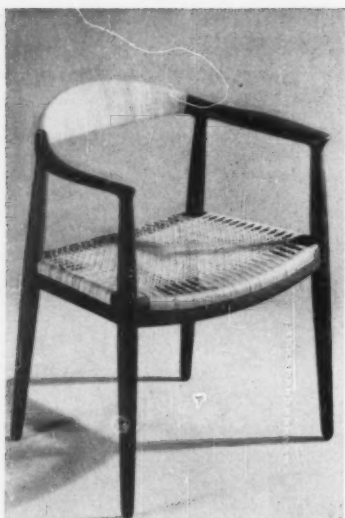


**THREE WORLDS** above, exist together in this forest pond. An upstairs world indicated by the reflected trees; the surface of the pond with its fallen leaves, and the depths which are inhabited by a swimming fish.

**PUDDLE** at right, is a lonely impression of recently departed life and activity. Footprints, bicycle and tire tracks leave their traces, but now only the moon inhabits an empty forest trail in a mood-filled woodcut.



**ASCENDING AND DESCENDING** figures plod endlessly along strange staircases that defy laws of gravity and perspective. Are they going up or down? Do they climb until they tire and then simply continue by going down without change of direction?



## CONTEMPORARY DANISH DESIGN

by LEONARD W. MALONE



ONE of the outstanding characteristics of contemporary Danish design is its consistent level of good taste. What factors have led to this achievement? One of the reasons is that it is honest art, made for honest use.

The Danes are extremely interested in their art, follow its trends, go to its exhibitions, and because of these things, buy with consistent good taste. As a result, the designer is put on his toes, constantly aware of a participating audience for his creativity. This inspires him to maintain a high level of craftsmanship.

Public exhibitions are a daily commonplace of the Danish scene. They offer a continuing rapport between designer and audience. One prominent exhibit of vital importance is *Den Permanente*. As its name implies, it is a permanently operating show of the best in Danish design for sale. *Den Permanente* is comprised of an association of craftsman and industrial firms devoted to presenting the best in Danish Arts and Crafts for the inspection of foreign and domestic buyers. The idea was first conceived by Kay Bojesen, the silversmith, in 1931, to bring small industrial firms and craftsman in touch with the buying public. Every item exhibited must first be approved by a committee of judges. This is responsible for a high level of quality in the creations selected.

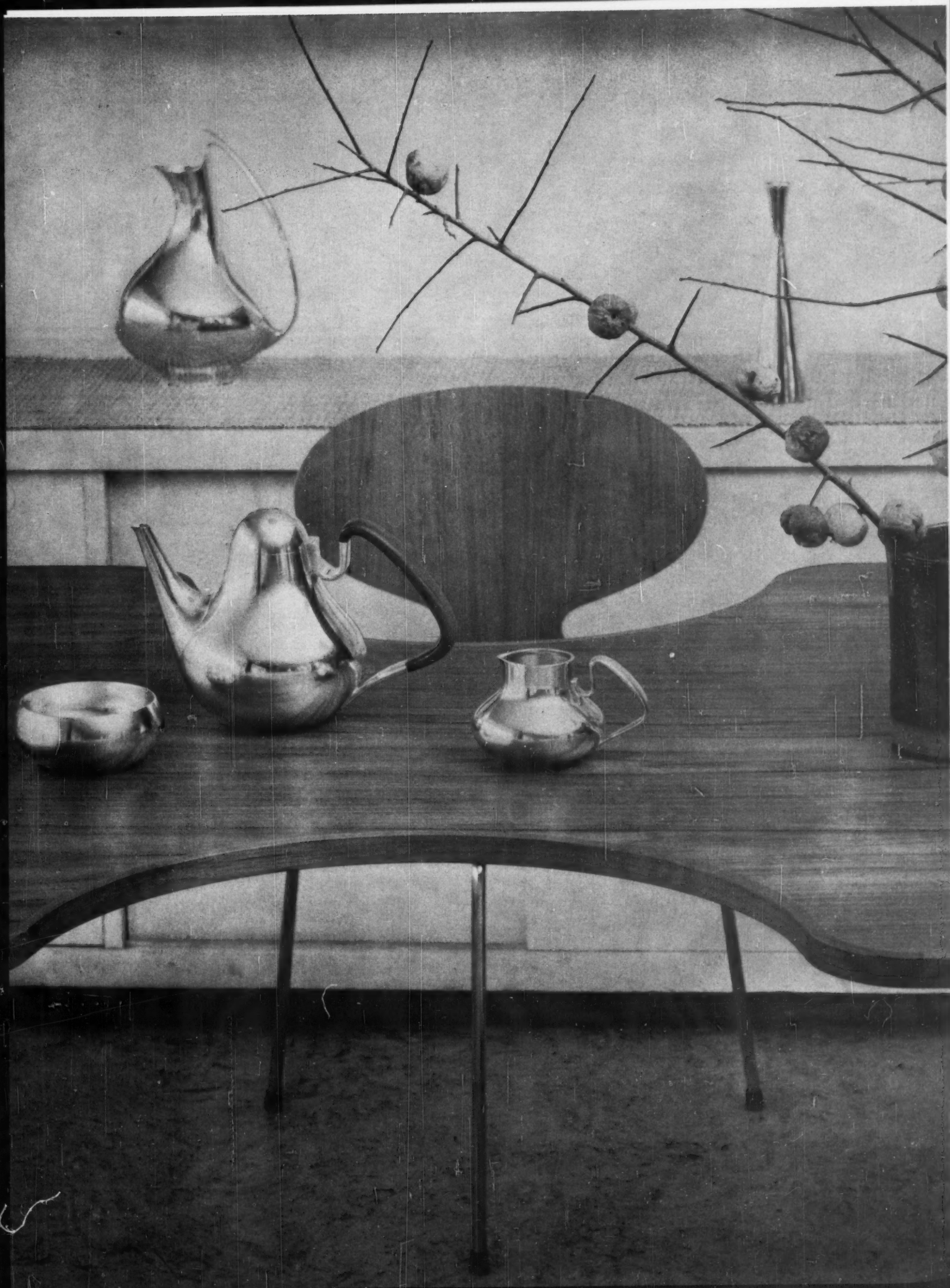
Any art, if it is to be timeless, should have a universal appeal. Danish design is universal; conversely, in America, many designers aim their design to suit the tastes of the professional aesthetes and cultural addicts, operating on the theory that "to be good it must be for the few". American designers who follow this precept are really only designing for the professional—himself. The result is too esoteric, often painfully *different* for the sake of innovation.

Danish design is based on honesty and integrity—a simple approach to suit everyone's needs. The Danish designer has a traditional reluctance to separate beauty from utility. Form and function are his credo. A simple salad bowl must be beautiful as well as serving a useful purpose. He does not allow himself to be solely motivated by "functionalism", however. He recognizes the danger of emphasizing

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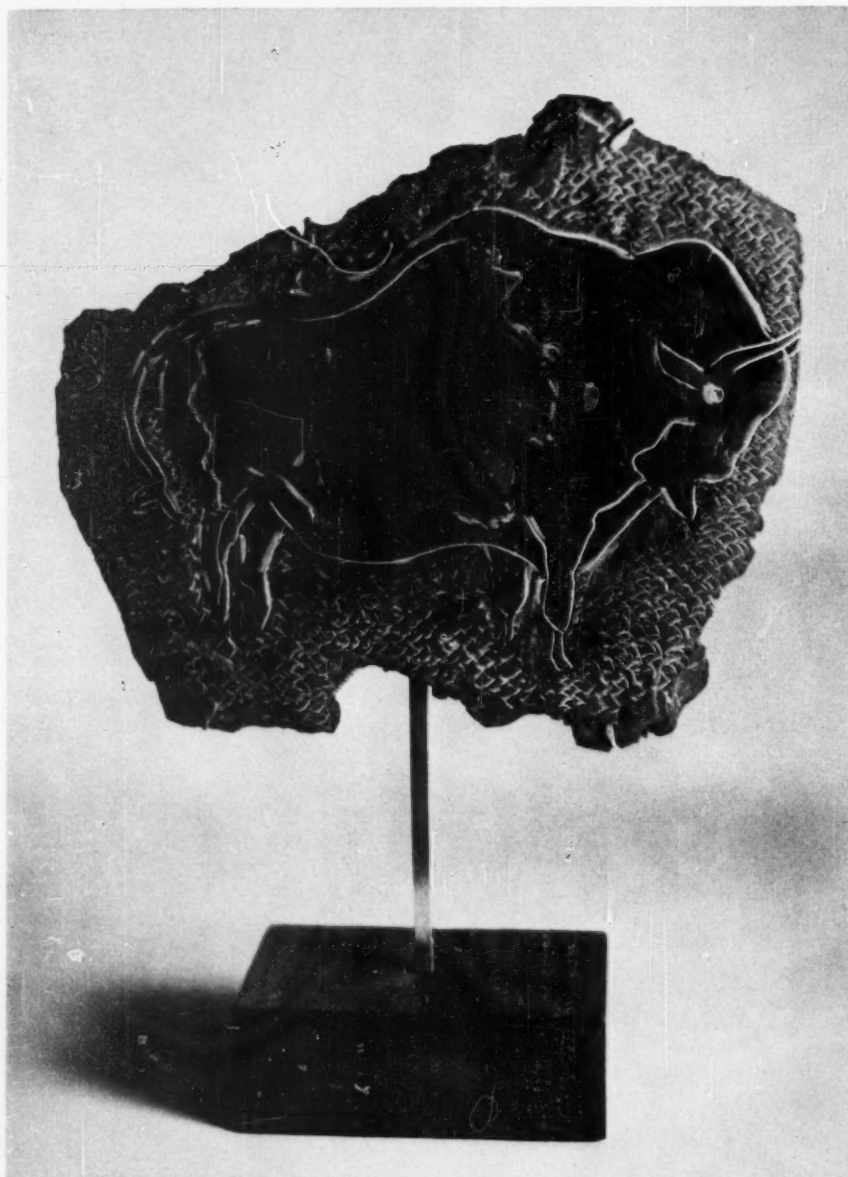
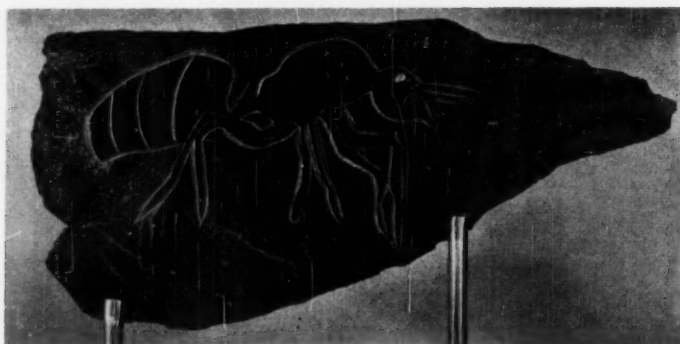
The serenity of contemporary Danish design is evident in these photographs from *Den Permanente*, outstanding trade exhibition in Copenhagen. Top left, Johannes Hansen's teak and split rattan armchair; below, a collection of furnishings and decorative accessories, all in the stylized restraint which is a hallmark of the Danish craftsman; right, silver holloware in sterling by Henning Koppel, designed for Georg Jensen stores.







photography: VICTOR WIRT



Nature provides the motifs for these interesting slate carvings. The ant is by Gordon McLean; the bison is an adaptation of an ancient cave wall carving and is by William Root.

## VENTURES INTO THE PAST

Students search through tombstones and prehistoric cave art for motifs to be carved on scrap slate

by CHARLOT BOWMAN KRAUSE

**a** burying ground may seem a strange source of inspiration for young art students, but the carving on old tombstones often reveal not only excellent design, but also provide a fascinating record of the most characteristic expression of our Puritan ancestors.

Although the earliest designs of American stonemasons were derived from the countries of their origin, (i.e. England, Ireland, Scotland, Germany) it is evident that the later craftsmen developed an authentic native style which was much more lavish and original than many of their other artistic endeavors. While Colonial houses, churches, furnishings and silverware were simple and mostly functional, it was in the carving of tombstones that we can perceive a direct and unique approach enhanced by decoration.

Since, there were no libraries, books, circuses or movies to offer diversion in those days, a good funeral was not only appreciated by everyone, but became an occasion of general interest.

There are many of these old cemeteries still existent, particularly in New England and the South. If they are visited in a spirit of inquiry, rather than one of amusement, their quaintness will reveal hidden treasures for the designer. I've made many rubbings of the carvings on tombstones. Looking over my collection, I decided to introduce this technique of bas-relief sculpture to my art students.

By chance, we discovered the excellent book, *"Sculpture: Techniques in Clay, Wax, Slate"*, by Frank Eliscu. In this book Mr. Eliscu describes in detail the methods of carving, with particular reference to slate. This medium seemed most suitable for our purpose, as it is easily worked, responds quickly and can be finished in a remarkably short time. Our first problem was to obtain material.

At this point it was our good fortune to secure several large slabs of old blackboard slate through the cooperation

of our school Superintendent. An old school was being demolished nearby and the slate had been discarded. While this sort of supply is rapidly diminishing with the constant erection of new schools, there are several other sources. Wrecking companies often sell slate which has been used in old mansions, and builder's supply firms also carry various types.

As a preliminary to our project, the students were encouraged to refer to the origins of art, the early engravings of prehistoric times, as well as the bas reliefs of succeeding cultures. Turning once again to the tombstones, we discovered the devices and designs carved on them were borrowed heavily from Nature and the Bible. The tree of life, the comforting angels, the doves, crowns, the hourglass and even the skull or death's head all had meaning for those who could not read, (and there were many who couldn't, in those days.)

Art students often find difficulty in understanding symbolism. It was surprising to them to realize that many of the trademarks, bookplates, colophons, coins and medals appearing in ads and on products today, still employ these same devices. They are present, but not immediately obvious due to ultra-sophisticated rendering.

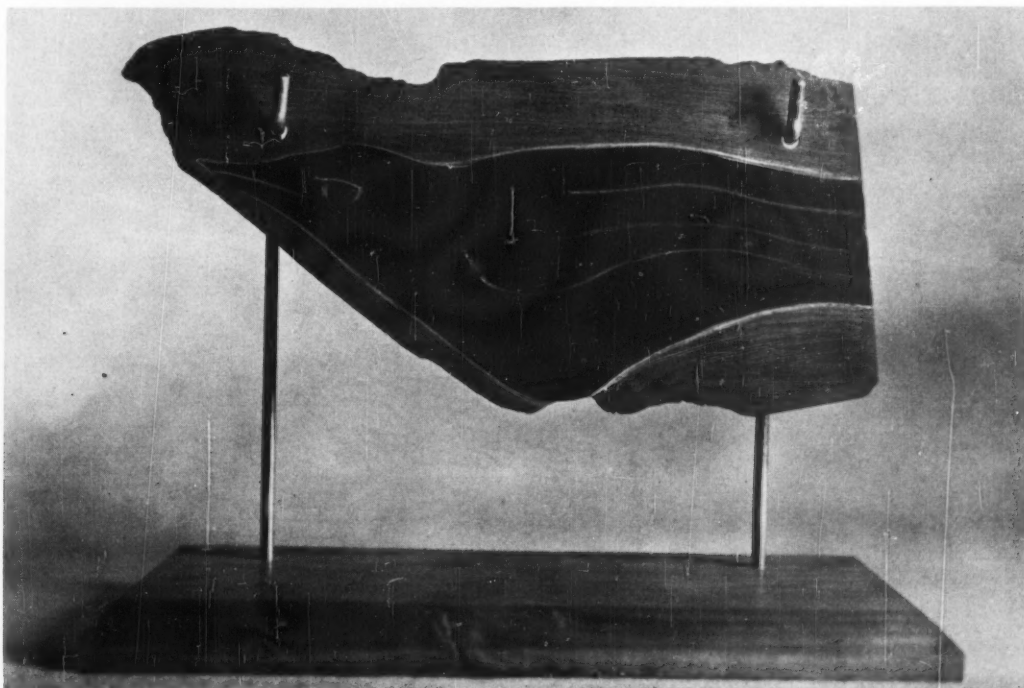
When we were ready, the large pieces of slate were cut to size. A heavy file was used for scoring and a chisel, hammer and patience did the rest. Some pieces were dropped and broken on the cement floors to give them more interesting shapes. These, in turn, often suggested new forms and unsuspected subject matter.

It was soon apparent that some students could visualize their designs in entirety. These ones proceeded to carve directly. Less imaginative students preferred to make several preliminary sketches and then selected the best, transferring them to the slate. The designs were drawn with chalk or white pastel pencil, both media being easily washed off if mistakes were made. The white line was then incised with a scriber, this inscribed line being further deepened and routed out with the point of the riffler, using a rotary movement. The areas to be modeled were removed and lowered

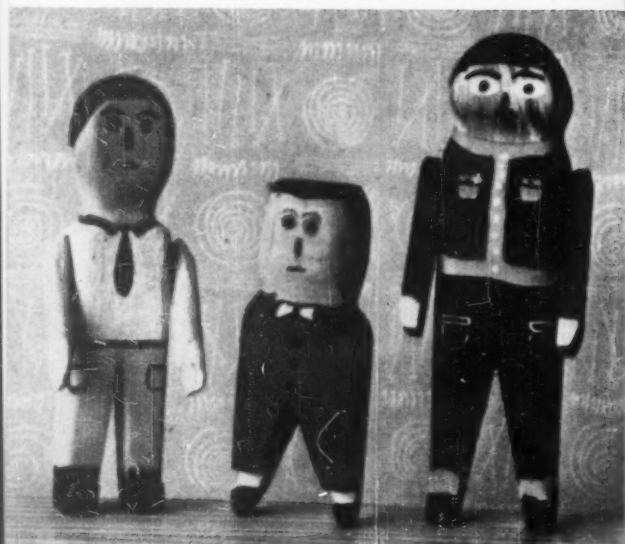
*continued on page 81*

**Raven**

by Harvey Gumaer



Trio and quartette of wood dolls are typical expressions of children's artistic imagination. They were made with saw, rasp and file from thick pieces of rounded wood or fence pickets. Indian doll at right is more mature work of fourteen year old, with sparing use of paint.



## UNIQUE WOOD DOLLS

carved from simple forms for pure delight

by ERNST ROTTGER



**W**e start learning about carving wood by playing with a piece of scrap. We can use waste from a workshop or a selected log of firewood. The wood should be dry and it is advisable for the beginner to avoid the hard woods.

Our tools are a chisel, a rasp, a file and sandpaper for the final polish. As a general principle, we should remove as little as possible from the piece of wood with which we start. We can often tell from the shape and structure of the block the kind of 'touch-form' that lies hidden within it. The term 'touch-form' denotes a shape that we enjoy touching, handling and moving about. Before work starts, a very rough idea is decided on as to the general shape and character of the object we are going to fashion, that is, whether it is to be concave or convex or possibly have concave and convex surfaces alternating with one another. We then work down to the intended shape of the object using chisel, rasp and file. Sandpaper is used only after the surface is entirely even and smooth, for a final finishing. Anyone engaged in this form of play will soon understand how to work by means of his sense of touch; then the hand rather than the eye will take control as the object begins to assume shape.

When the surface is completely smooth, the object should be soaked in a colorless hardening liquid, usually a cellulose preparation. After drying, it should be rubbed with fine sandpaper until only a faint shine remains. Heavy applications of varnish or similar preparations are out of harmony with the character of wood and tend to rob it of some of its natural charm.

### The Textural Effect of Light and Shadow

Where sculptural forms are concerned, lighting is a subsidiary but none the less indispensable means of achieving a desired effect. Touch-forms, however, remain effective without any lighting at all, since their form can be fully understood by the sense of touch alone. We can observe this in the reactions of the blind. But in the case of those who can see, the sense of touch is largely undeveloped; far

too little is done to foster it even when dealing with children. Among the vast numbers of toys that industry puts on the market, only a few make any appeal to this sense of touch, only a few are so shaped that a child would want to hold them because of their shape alone, only a few lie agreeably in the hand. Perhaps the examples of dolls shown here will encourage those who study them to make some really good touch-toys out of blocks of wood. No special kinds of wood are needed. The waste from any carpenter's shop will provide ample material.

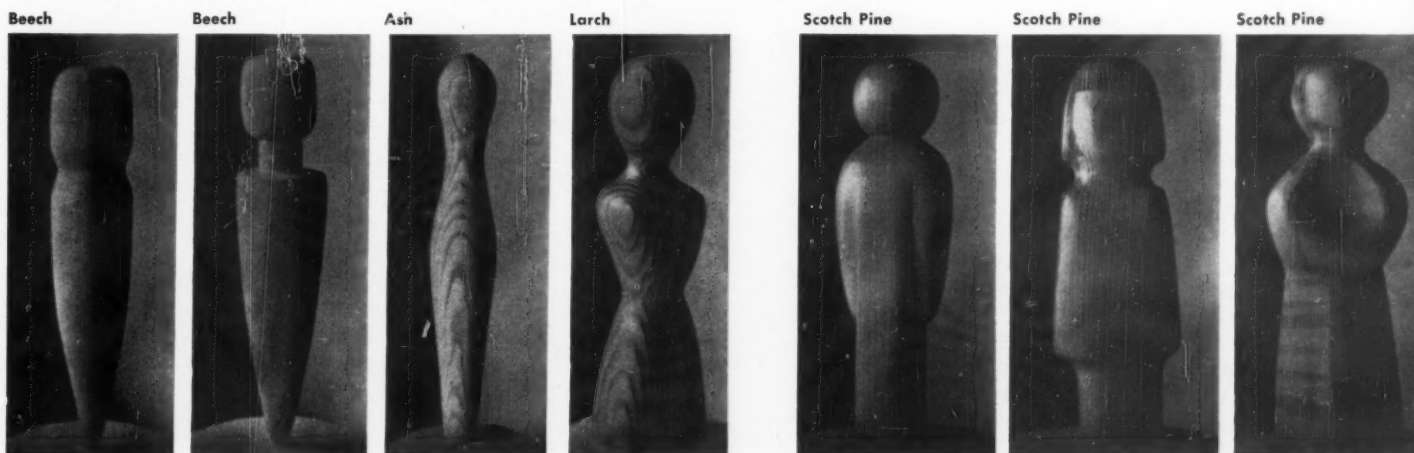
When setting ourselves a task, and this applies no matter what kind of form we have in mind, we can approach it in one of two ways. We can pick out a block of wood because it roughly corresponds in shape and structure to a form already present in our imagination, or we can cut a block of wood down to the dimensions we require for a specific purpose.

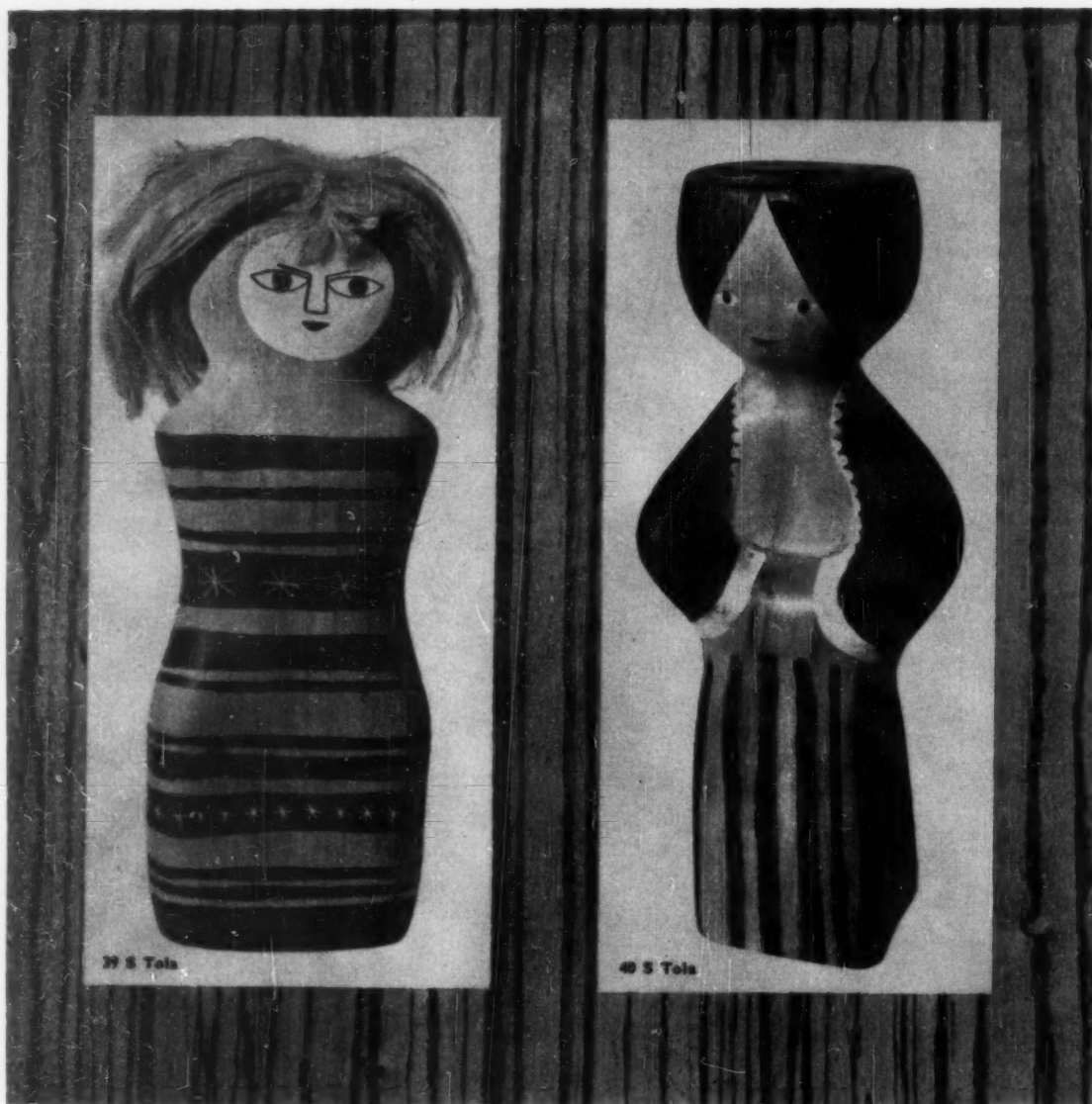
We should make it a rule never to cut more from a block than is absolutely necessary to shape the required form. The important thing is to concentrate on the main lines of the figure and not get lost in a mass of detail. This is the reason for reducing to a minimum what we cut away from the block. The essential forms will emerge in a much more pronounced fashion than they would in dolls or toys that have every detail of the bodily structure meticulously elaborated. Such detailed objects are produced by industry in vast quantities, but they leave no room for the free exercise of a child's imagination, and therefore are quite unsuitable for any kind of creative play.

Making dolls is an undertaking within the grasp of young people as well as adults. The forms should be deliberately simple, rather than seeking to imitate the grossly overdecorated, stereotyped sweetness of commercial ones. Youngsters need never fear being admonished for *playing* with the ones shown on these pages. They require no fitting of clothes, no combing of hair, no broken plastic or dislocated arm sockets. They are simply created and, best of all, may be created by the children who will use them. ▲

for more sophisticated versions turn page

A series of developments in the evolution of a wooden doll form. From left to right, the carved and polished shapes go from a dibble to a skittle (first two) and then into the recognizable forms of a doll.





A pair of sophisticated wooden dolls on which contrasting lines of oil color and undecorated surface are dramatically interplayed. Hair is made of unraveled hemp, glued in position. (Real hair can be substituted.) Grain of wood provides a rich texture which may be emphasized by sanding. Carved to stand and with bottom protected with glued-on felt, small dolls of this type can be made into stylized chess set. Hand puppet heads seen at right are also adaptable for this purpose. Model the faces boldly, so that play of light across surface creates striking changes of expression. Puppet heads are best carved of soft woods like lime or elm.



## ART SMOCK:

continued from page 58

fully combined. Let your imagination run wild in the trimming. The garment remains basic and waits to be decorated.

Although there are unlimited possibilities in designing, few liberties can be taken when it comes to the construction of a garment. Standardized, time-proven methods must be used to assemble a garment for durability, wearability and washability. Patterns for these smocks were made with the use of basic slopers. Size 12 was used for the adult, size 4 for the child. They have been accurately reduced to  $\frac{1}{8}$  inch scale on our diagram. To reproduce these patterns full size, the diagrams must be enlarged.

Here are a few instructions to follow:

### To enlarge

Square the cutting layout with  $\frac{1}{8}$ " boxes. Draw squares one inch apart on large sheet of paper and trace out each section of pattern as it appears on the diagram. After the pattern has been enlarged, plan cutting layout as illustrated.

### To cut garments

To facilitate the assembling of a garment it is important to cut and notch each section accurately.

### To assemble garment

- 1 Separate the child's garment sections from the adult sections.
- 2 Front, back and sleeves are gathered at the top to fit the yoke.
- 3 Adjust pleat at underarm of child's garment.
- 4 Sleeves are set into the front and back sections. The fullness of the garment should be evenly distributed before stitching the yoke to the garment.
- 5 The finished collar is double. Apply collar to neckline of garment with a bias facing.
- 6 Turn all facings to the inside of garment.
- 7 Join front and back underarm seams with a French or flat fell seam.
- 8 Turn hem up to inside of garment and stitch.
- 9 Turn hem up on right side of sleeves, stitch and fold to form a cuff.
- 10 Make a machine-made or hand-worked buttonhole in right back yoke. Buttons marked and sewn on left side of back yoke.
- 11 If trim is to be stitched onto pocket, it should be applied before stitching the pocket to the garment. Turn hem of pocket to the inside and stitch pocket to garment with a top stitch close to fold.
- 12 Press carefully.

By following these simple instructions, you too can design a useful and attractive garment. Then, try your hand at other motifs. Art smocks make wonderful Holiday gifts. ▲

**Editor's note:** Ernestine Kopp, Vittorina Rolfo and Beatrice Zelin are co-authors of the recently published: "Designing Apparel Through The Flat Pattern" (Fairchild Publications, \$10.) This deluxe volume of fashion patterns and procedures is a veritable bible of information for designers. Copies may be ordered through Design Magazine.

## VENTURES INTO THE PAST:

continued from page 77

with concave or convex rasps.

While it is desirable to have professional tools, one can substitute a sharp nail, set in a wooden handle, for a scribe and the inventive person can always find new uses for familiar files which have suitable shapes.

Where texture was desired, the toothed stone carving chisels were employed. Cross hatching was found to give

variety and a play of light on the surface. A dark, glossy finish was obtained by rubbing beeswax over the part to be covered, heating the slate until the wax melted, then polishing with a soft cloth to the required luster.

The students made the supports and wood bases for their sculptures with the cooperation of our school's Industrial Arts Department. Some chose copper or brass tubing or aluminum rods, while others used heavy gauge wire. Most of the wood bases were either stained or just waxed and rubbed to a pleasing finish. As slate can be readily drilled, a few students made holes to suspend their work, thus providing a different setting.

The work shown in the accompanying photographs was all done by Senior High students. However, this is a project which might just as easily appeal to many Junior High students. It is well within their capabilities. ▲

## COLORFUL HOLIDAY NOTES:

continued from page 54

a black crayon, outline the window shapes and the simulated leaded designs. Your melted crayon magically becomes stained glass! Makes a fine centerpiece or greeting card.

### Starburst note papers

You'll make these by *erasing* crayon! Simply draw several rings of wax crayon where starbursts are desired, then, using a clean eraser, pull from the center of the circle or oval shape, creating streaked lines. Each line is a star point.

### Tree ornament and thank-you note

A *transfer* technique, this time. It's like using carbon paper. Start by cutting two pieces of typing paper, with a paper trimmer or ruler and razor knife, so that, when folded once, the remaining paper will fit easily into a long (#10) envelope. You can see the desired shape at far right in the photograph. Now, cut one piece in half, along the fold. This will be the drawing guide and transfer sheet. (The folded paper becomes the card.) Place transfer sheet on top of card and lightly draw the outline of your design. The greeting card will also later double as a tree ornament (with folding instructions indicated on the back outer fold.) When making your overall design, plan to do your decorating down the entire right side and across the middle. The effect as a tree ornament can be seen in the photo.

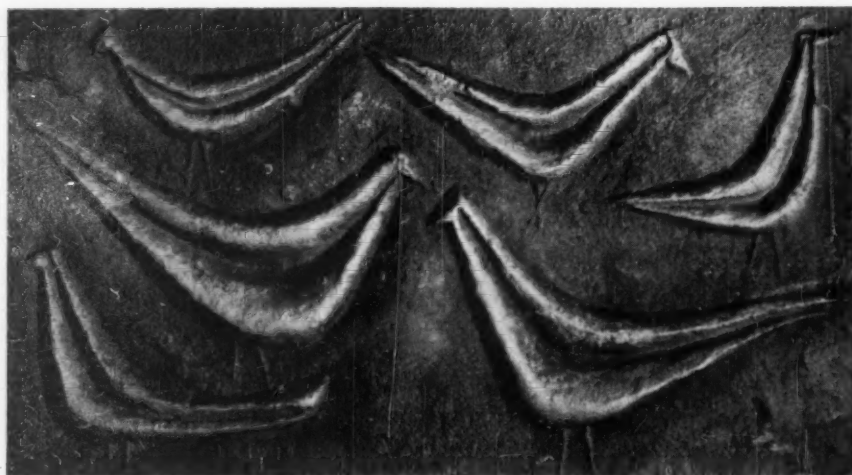
We'll use the holly leaves and berries motif, but you can think of others. Lift away the transfer paper on which you sketched your motif. Turn it over. See the faint lines you pressed into the paper? Cover these with wax crayons in the desired colors. Now, replace the transfer onto the note paper and trace the guide lines with a sharp, hard pencil or stylus. You can rub gold or silver crayon on back of the transfer sheet and then write the message on front in the same tracing manner. Finally, paste a strip of rickrack along the edge of the paper to impart a decorative, raised effect.

To make the card into a tree ornament, do this: first, unfold card and lay with inside facing up. Fold a 12" piece of ribbon in half and tape the fold to top of card's center crease. Bring the two top corners of the card toward the center fold until the top edges line up with the fold. Crease. Repeat with bottom corners. Then, fold two  $1\frac{1}{2}$ " pieces of tape, sticky side out and fasten one to middle of the upper right triangle. Repeat for lower right triangle. Fold triangles with upper one on top and press firmly together. Repeat with lower set of triangles. Tape will join them firmly. Finally, tie ends of ribbon in bow onto tree. ▲



# FEELING IS SEEING

by ETHEL JANE BEITLER and BILL LOCKHART



Techniques of casting plaster in semiflat designs offers variety of textures, as here with rounded bird forms. (photo courtesy Design Today, Inc.)

**a** smart salesman always gets the merchandise into a customer's hands. Feeling is seeing. A desire for the article grows stronger as it is handled, viewed from all angles, and as she imagines it in her own home.

Students in foreign lands are frequently blindfolded and required to feel objects of art or feel them under a protective covering of cloth so there will not be the temptation to look at the object at the same time they feel it. Thus the tactile sense is developed to a high degree, and as a result the visual sense is also strengthened.

Youngsters are constantly cautioned by their elders, "Don't touch;" whereas if they were taught *how* to touch, they would develop an appreciation early in life for all phases of beauty.

It may be interesting to try to distinguish just where texture, pattern, and form begin and end. For instance, a brick has a certain roughness about it when we run a hand over its surface. A brick wall which has had the bricks arranged in a particular manner might take on a pattern of long and short areas, with the mortar between giving a variation in the height of the larger surface. Occasionally the bricklayer might place the form of a whole brick in a projecting manner for additional individuality.

In doing so, the regularity of pattern is changed, but so is the texture of the entire wall area.

In general, we say that texture is the surface quality of an object. It deals most directly with the sense of touch, although we *see* much more on the surface because we are aware of how it *feels*. A cabinetmaker runs his hand over a piece of furniture to determine its quality by the finish that has been given to it. He evaluates the proportions of the shape and the method of construction, but the first and final test is in the feel of the surface. It must feel smooth, hard, and rich. The dressmaker handles the fabric between her fingers, crushes it, lets it fall from her hand in a draping position, gets the feel of the "hand" of the fabric. The particular arrangement of yarns in the weave and the blending of colors are important in the evaluation, but the texture itself can be judged mainly by the feel.

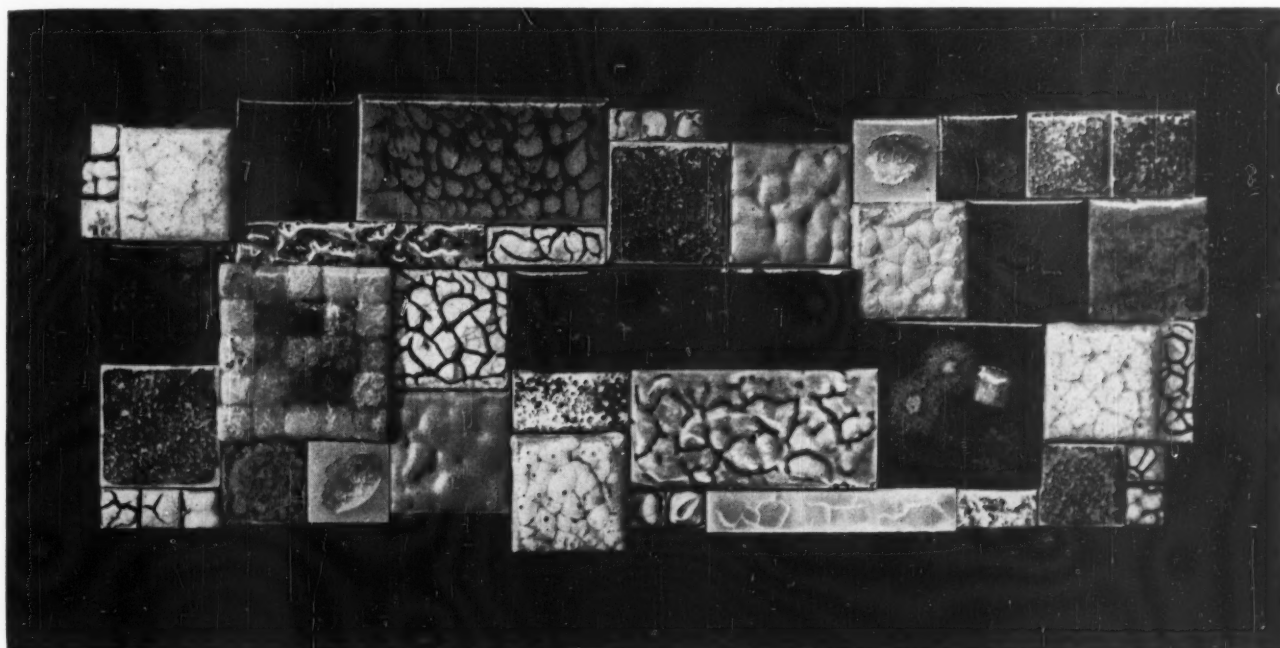
Imagine, if you can, the delicate softness and fluffiness and almost the feeling of "nothingness" of a handful of dacron filler, then the bulky, yet soft handful of cotton, and then run your hand over a piece of spongy foam rubber. Handle a piece of thin crisp tracing paper, a heavier piece of typing paper of good quality, and a piece of cheap mimeo-

an adaptation of material in  
"Design For You," by Ethel Jane Beitler  
and Bill C. Lockhart (John Wiley & Sons, Publisher.)

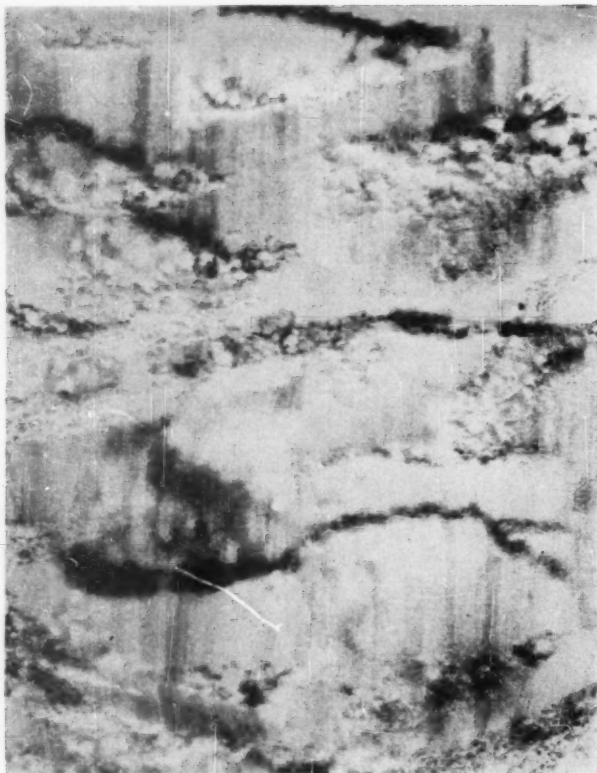
Immersing sheet of paper into tray of water on which oil paints have been poured creates this marbled textural quality when paper is lifted. Results are always unpredictable, causing exciting combinations of colors and implied textures.



Interesting effect of thick, opaque oil paint contrasts with that obtained by water color (seen on following page.) Here, the oils offer a rough texture.



Variegated ceramic tiles or enameled plates can be arranged into unusual patterns as a mural, wall hanging or for other decorative applications. Here, a ceramic tile design by Fran Williams for Marnay Ltd. Owned by Martye Poindexter.



This is the effect of water color's applied texture. The color is thin and transparent. It spreads with a pleasing blur across a wet paper; the more water added, the more dilute and spreading the end result.

graph paper, and then a piece of lightweight cardboard with a pebbly surface like mat board. We could go on like this, listing hundreds of textures, each with a different surface feel and appearance. These few will suffice to start one thinking of the importance of this element in planning a design.

### Today's artist experiments with texture

Early painters used their paint in a very smooth, precise manner, but contemporary painters go beyond this. They do not hesitate to use their paint smooth if they wish to create a particular effect, but they also are not afraid to experiment with other ways of using a medium to produce other effects. They may put it on thick with a palette knife, with their fingers, or dab it with a sponge or paper towel, or crush a wire mesh screen on the surface. These textural effects offer wide possibilities for the painter to express himself in whatever way he chooses. He may also be concerned with simulating or representing textures in his composition. For instance, if he is painting a portrait, he will wish to show the flesh tones, the texture of the hair, the crisp, filmy, velvety, or wooly texture of the fabric on the model.

### Projects that make texture your tool

A painter or commercial artist may be concerned with another aspect of representation of texture—that of the effect of light on a surface. The surface color is broken up by many minute gradations of light and shadow which arrange themselves differently on various textures.

Here are a number of interesting experiments with which to develop an awareness of textures:

- a. Collect a group of actual textures and group in gradations of smooth to rough, thick to thin, heavy

to light, etc. These might be all fabrics, or all leaves, or all pieces of bark, or whatever way you wish to collect and group them.

- b. Collect a group of simulated textures from magazines or other sources and classify them in similar ways to (a).
- c. Collect groups of textures which may be quite different (like satin, fine kid, and pearls) but seem to have a natural affinity for each other or which we may associate together for a particular purpose.

Experiment with creating textural effects or compositions utilizing a variety of textures:

- a. Use finger paint and experiment with a variety of creating textural effects: with fingers, hand, arm, brush, palette knife, comb, sponge, wire mesh, and many other tools.
- b. Create an abstract collage of a variety of textures which harmonize or contrast satisfactorily with each other.
- c. Use different materials, such as clay, plaster, wood, moist sand, metal foil or leather, and shape, carve, or tool textural effects in the surface. ▲

### WORTH CROWING ABOUT:

*continued from page 65*

out figures will add spice to Easter, Thanksgiving, Halloween and other party decorations. Keep the motif simple and in pure outline.

The mounted rooster can also be used as a lamp base, for bookends and, with legs and claws made of heavy, twisted wire, as a toy. (Be sure to round the edges of the claws to prevent accidents.)

Try this project in your classroom in time for the holidays. Make your own template by examining the photographs and then have several dozen roosters cut out for you by the school shop. Each child can then create his own highly individualized version, drawing from supplies of temperas, metallic stars, glue and glitter. ▲

### MUGMATE CRAZE:

*continued from page 63*

a sixth grader (center bottom) and an upperclass high schooler who has added his own name.

Coffee mugs are available in supermarkets or at any restaurant suppliers. You can match the motif onto a saucer as well, put the duo in a gift box with shredded cellophane and give it as a thoughtfully personalized holiday gift.

Decorating the mugs takes only a few minutes. You start by washing the mug clean, then you trace your design onto the surface with carbon paper and start applying paint. The mug is then put in the kitchen oven at 300°F. for fifteen minutes to bake in the color. That's all there is to it. Ideas? Concentrate on names, important dates, activities, clubs, memories. ▲

### ARTIST'S GIFT:

*continued from page 63*

Make this the kind of portrait-in-landscape which can grace the recipient's mantel with pride. And, if you wish, add a personal touch—the children at play, the family cat peering out of a window.

When the painting is done—and you might surreptitiously scout the living room for proper dimensions—frame it in keeping with the home's period and decorative motif. This is one gift you'll want to deliver in person. Watching the recipient's pleased surprise ought to be as much fun as doing the painting. ▲



## FINE ART WITH POSTER PAINT:

continued from page 66

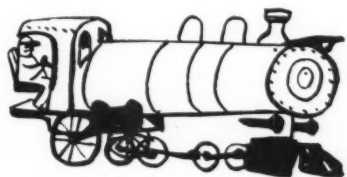
Tempera is her choice because of its versatility. It may be used for transparent watercolor effect or, mixed with white, as an opaque. The more water added to the tempera (which comes as a dry powder or premixed into liquid form in jars), the more transparent is the wash effect. When a minimum of water is used and the white tempera added, the hue becomes opaque and light.

Thelma Winter's backgrounds are washed onto the prepared gesso board first, using a broad brush. They are generally dilute hues with much white, providing an opacity that is ideal as a ground. For sky effects, she mixes blue, green and white, then adds a small quantity of brown to create a gray. Her mixing palette is a white dinner plate. Her working procedure is as follows:

First, sufficient tempera color is dumped onto the dish to provide a single mixture for the area involved. (This eliminates the need for laborious rematching.) The working medium is either thick—straight from the jar—with just a little white added for opacity when rendering backgrounds, or thinned-down for more transparent areas. Her background brush is a 1" wide sable (camel's hair.) She strokes on backgrounds with wide, sweeping horizontal strokes. Work begins at the top and proceeds toward the bottom. Accidental dripping can thus be covered. The illusion of depth is achieved by increasing the number of built up layers of tempera. The most distant areas are done first and then she works forward.

As each layer is completed with its attendant subject matter, this layer is allowed to dry and then is completely isolated from the next layer by sweeping on Damar Varnish (light.) The varnish not only seals the color, but also protects it from flaking, which is a normal limitation of poster paints. Occasionally, Mrs. Winter will leave her topmost layer unvarnished (as for highlights). In that case, she will treat her painting as a watercolor and frame and mat it under glass.

Broad areas are painted first, details added at the last stages. Tempera colors are remarkably flexible. They glide easily onto the board, dry quickly and have surprising brilliance. It is a medium often overlooked by the "fine" artist simply because of its popular association with kindergarten and elementary level use. In the hands of a sensitive artist, however, tempera is a professional choice. ▲



## MELTED CRAYON TREE:

continued from page 61

spatter on colored inks with a toothbrush. Then, when the strips are decorated, punch holes on each end of the pieces. Make circles of each strip and match the holes together. Now, slip a stick through the joined holes, working from the bottom of the tree upwards, branch by branch. The stick can be dipped in tempera color or wrapped with aluminum foil. It is pressed down into a block of modeling clay and a small angel or similar ornament is affixed to the top. ▲

## CONTEMPORARY DANISH DESIGN:

continued from page 74

functionalism to such an extent that the resulting work becomes empty, shallow and without beauty. The Danish designer seeks a blend of purposeful, uncluttered, pristine beauty. His work is simple.

Simplicity is a term that is frequently quoted, but often misused. There is a simple crudeness to a barn; it is only a barn. For a designer, simplicity means a graceful sense of beauty combined with purpose, with elimination of all that is meaningless.

The selection of materials is another aspect contributing to the beauty of Danish design. The use of teakwood and oak create a feeling of intimacy and warmth. On the other hand, the use of chrome, plastic, the various synthetic materials—children of the machine age—are as cold and impersonal to the touch as the feeling they convey. Frank Lloyd Wright once said: "Wood is universally beautiful to man. It is the most humanly intimate of all materials. Man loves his association with it; likes to feel it under his hand, sympathetic to his touch and sight."

This leads to another basic architectural premise: *show the materials that you use.*

In Danish design, whether it be polished steel, teak, or waxed oak, the materials are clearly visible. Danish designers, being craftsman themselves, have an acute knowledge of the materials and this is reflected in the validity of their design. To further illustrate this point I shall borrow another quote from the writings of the late Frank Lloyd Wright:

*"Bring out the nature of the materials, let their nature intimately into your scheme. Strip the wood of varnish and let it alone . . . Reveal the nature of the wood, plaster, brick, or stone in your designs, they are all by nature friendly and beautiful. . . ."*

It is not surprising that the factors contributing to the beauty of Danish design are architectural premises. In Denmark, architects are required to serve a two year apprenticeship in handcraft before being eligible for a license. This is both logical and practical; contemporary design and architecture must harmonize for any valid end result. All the products of the designer are eventually going to be housed in hospitals, schools, homes and other structures. It would be a sad state of affairs if these two groups worked independently of each other. Hence, the designer and architect are aware of the trends and needs of the other's medium; in a sense the designer and architect become one, or at least, partners.

Why has Danish design become a favorite choice of young America? A simple chair started it all. (First let me say that I have experienced many uncomfortable moments climbing out of the depths of one of the so-called modern chairs. With their weird, monster-like shapes they seem to envelop one. In 1949, however, a Dane named Hans J. Wegler designed "The Chair" (as it later became known throughout the world). The Chair was neither startling nor bizarre. It was simply constructed. Its lines were lyric, creating an illusion of sculptured wood. Beauty aside, it served its practical purpose to be comfortable to sit in. On an international level, The Chair is indicative of a new era—the influence of Danish design upon the rest of the world. The use of rounded forms, and the matte finish of oiled teak and waxed oak can be seen everywhere. This universal imitation is, in fact, a compliment to the artistry of Contemporary Danish design. ▲



Sgraffito technique, with art scratched into melted waxes and then toned with colored inks and waterbase paints.

**a** waste basket in the art room at Lincoln High School, Canton, Ohio is reserved for broken wax crayons. Stripped of their paper wrappings, the crayons will be re-born in an art form popularized two thousand years ago by the Greeks. This is encaustic painting.

Some of the earliest known portraits were painted with hot colored waxes by these early Hellenic artists of the Third century B.C. and the years which followed into our Christian calendar. The artists of today have rejuvenated the technique for bold, experimental painting. On this and the facing page are some interesting attempts in encaustic, rendered by students in their early teens.

The typical student approach to encaustic falls into one of two general categories: the material is either handled with free wheeling sweeps of pure, hot color or the artist works over successive layers of melted wax, scraping down to expose portions of each layer in a sgraffito technique. Occasionally, black and colored inks will be brushed over the scraped wax to stain the incised portions.

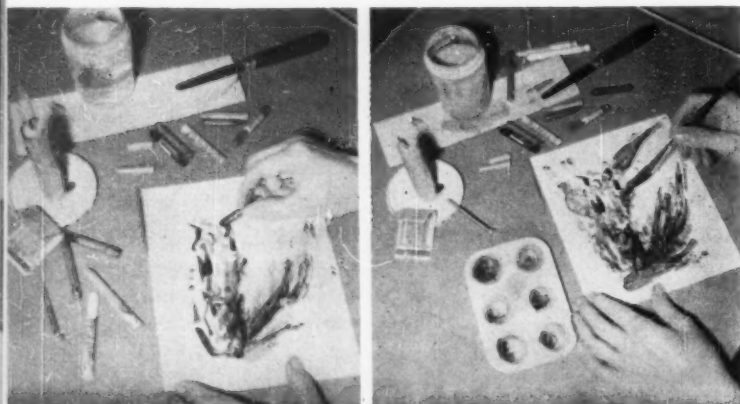
The handling of the scrap crayons follows this procedure: first, the chunks are heated over a candle and then dripped and spread with a wooden tongue depressor over the working sheet of paper. Next, a palette knife is heated and then worked over the melted wax, using it as a brush to create fanciful swirls and designs. Erasures are made by reheating the knife and melting down the undesired areas for reworking.

Some professional artists who work in encaustic use an acetylene torch; others arrange the bits of crayon into a mosaic pattern over a sheet of heavy cardboard and then either blowtorch it to fuse the colors, or place it over a radiator to allow for gradual melting, after which the colors may be worked with palette knife, pointed tools and wire brushes.

It is possible to handle encaustic art in either a traditional or abstract manner, but the more freely the subject matter is interpreted, the happier the results are apt to be. A wide variety of textural effects can be achieved by pressing, pushing and scratching the hot wax with heated metal objects. Keep the tools hot or the melted wax will stick to them.

When applying colored India inks and watercolors over the scraped wax, wait until the surface has cooled and hardened. Then simply brush on the colors with wide, sweeping strokes to tone the scratched areas. If you wish a re-

## SMOLDERING COLOR WITH ENCAUSTIC



verse relief effect, just melt your multi-hued crayons into an abstract background and then scratch your art work down to the white paper. You may leave it that way or tone various areas with different colored inks and transparent or opaque water colors. Excess coloring may be removed by pressing down a Kleenex or paper towel. ▲

Supplies consist of candle, palette knife, broken crayons. For toning scraped areas, include some water colors and inks. First step: melt crayon stubs over candle and rub or drip onto paper. Second step: swirl hot palette knife over wax to "paint" design. Final step: scratch and texture the wax with tools, then stain exposed areas with inks or water colors.

project by BEATRICE RUFF

Abstract pattern or literal . . .

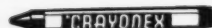
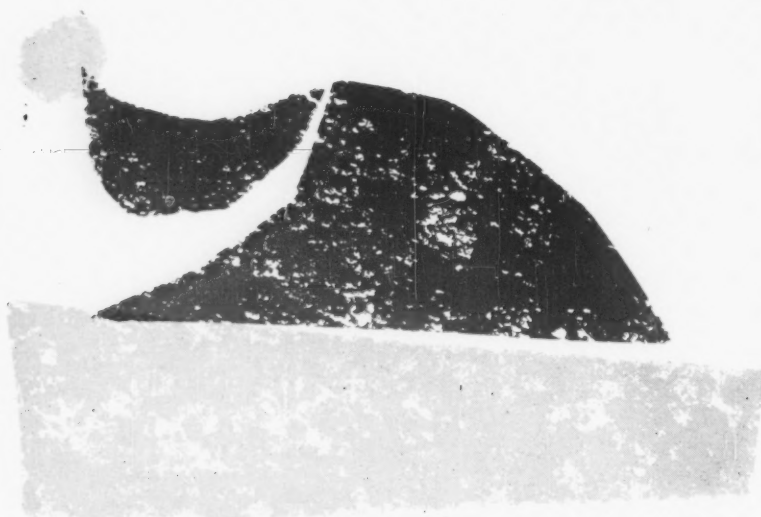
It's all the same to the artist who  
Works with melted wax. Here are

Two approaches, both  
Equally exciting and worthy of the name  
Creative Art.

work by students of Beatrice Ruff







SEASON'S  
GREETINGS FROM YOUR FRIENDS AT PRANG!



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